

JUN 15 1921

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# THE ARCHITECTURAL REVIEW

*A Magazine of Architecture & Decoration*



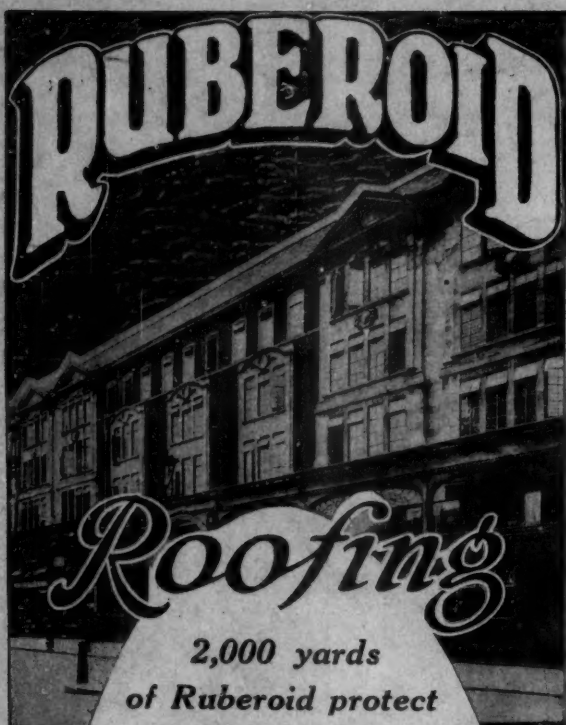
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Vol. XLIX

June 1921

No. 295



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MURAL DECORATIONS AT HIGH ROYD, YORKSHIRE.

By George Clausen, R.A.

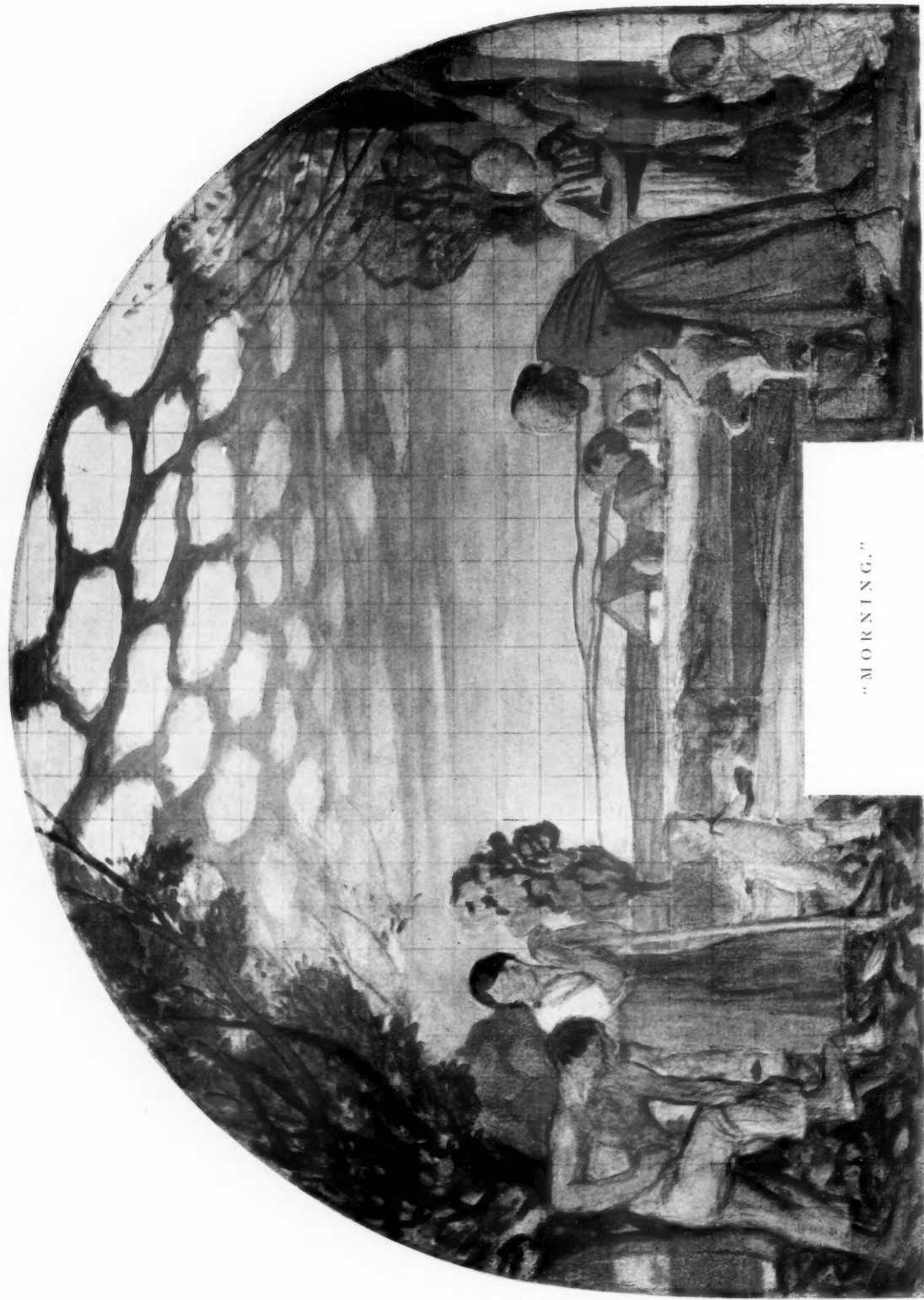


Plate I.

June 1921.



## Mr. Clausen's Decorations at High Royd.

**M**R. GEORGE MOORE, writing of Chavannes more than twenty years ago, said that "Mural decoration in his eyes is not merely a picture let into a wall, nor is it necessarily mural decoration even if it be painted on the wall itself: it is mural decoration if it forms part of the wall—if it be, if I may so express myself, a variant of the stonework."

Since this was written much art has been produced, and many and varied are the forms which it has taken; but a very small part has gone to mural decoration, a proportion which is disappointing when the output of the last quarter of a century is viewed as a whole. It is therefore all the more encouraging, to those who believe that of all forms of painting this is the oldest and most noble, to find an artist of the reputation and experience of Mr. George Clausen undertaking a commission such as Mr. Norton provided when he asked him to decorate the entrance hall at his house at Honley, near Huddersfield. This house was originally a plain and rather uninteresting specimen of a stone-built Yorkshire residence, but the alterations and additions which Mr. Sellars carried out for Mr. Norton completely changed the character of the house, and the interior is now one of the most interesting and attractive in the West Riding. The entrance hall for which the decorations were painted is square in shape, rather high for its width, with an intersecting vault in plaster for the ceiling, and a window of simple shape high up on the west side. There is a pleasant flood of light from this window, and the design of the hall is truly architectural in character. The floor is of black and green marble, the doors are of a rich mahogany, with architraves of dark green marble, and the ceiling is white.

The artist has very wisely harmonized his decorations with the colours of the room. In viewing the hall he came to the conclusion that in order to give space to the room the subjects should be of the nature of landscapes with figures, and that the figures should be of life size. The horizon line is kept level throughout in all the panels, and the figures in the panel facing the window are seated in order to bring their heads as nearly as possible on a level with the other figures.

The colour-scheme has been delightfully carried out by the use of white, brown, and brownish-red in the draperies, with large spaces of clear blue throughout the skies; and the strong note of red and black in each panel gives a pleasant contrast. The panel facing the south, entitled "Morning," is painted in cool blues and greens, and shows the labourer with his wife and child on one side of the picture, two women with a seated

child on the other side. The whole subject is conceived and carried out in a simple, noble style, which suggests the beauty of a primitive life of natural toil and domesticity. The panel on the opposite wall, which represents "Evening," is painted throughout in warmer colours, but shows the same arrangement as regards the figures, which are again placed at the sides. The landscape in this panel is perhaps the most beautiful of the series, showing a group of trees silhouetted against the evening sky, filling the space in a most decorative fashion.

The panel facing the window represents the "Golden Age," with the figures centrally placed, and is painted in an effect of full sunlight, as are the panels which represent "Harvest" on either side of the window. It is not possible to give an illustration of them, as, owing to the difficulty of working against the light, no satisfactory photograph could be obtained. The skilful manner in which the figures are placed, giving an alternation of groups and open spaces, is much to be admired, and the horizon has been so treated that the owner of the house was greatly struck with the effect which the decorations produced of increasing the apparent size of the hall.

The lightness of the tones and the absence of heavy shadows result in the pictures taking their place as integral with the wall surface, and the effect affords a fine example of what an artist of Mr. Clausen's sympathy and understanding can accomplish in adapting his art to a prescriptive environment—this is to say, to decorative purpose.

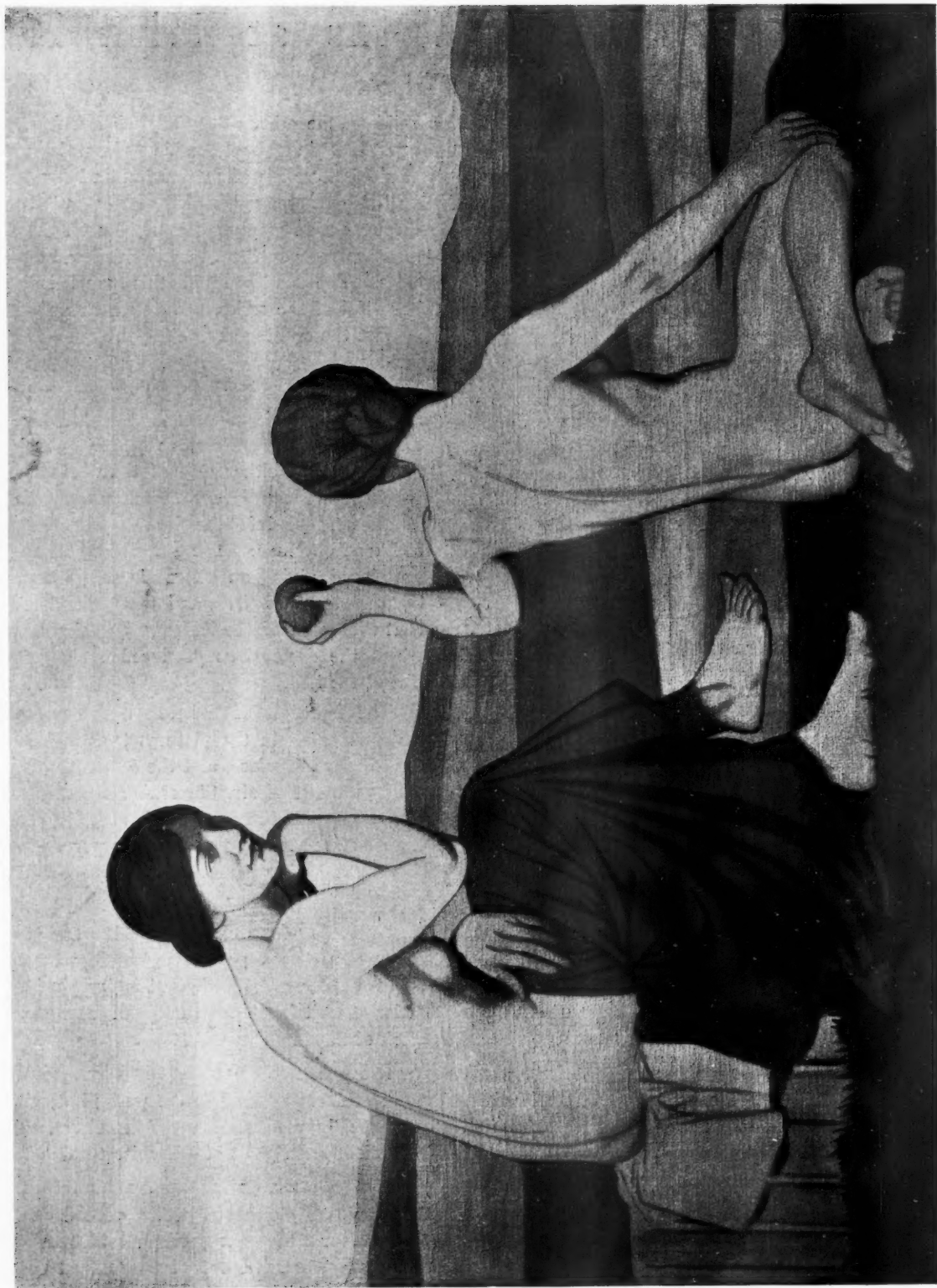
The artist's early training at South Kensington, when he intended to be a designer, no doubt revealed in him a strong feeling for decoration which has been evident in his development as a painter of easel pictures, and Mr. Norton is to be congratulated on his happy idea of giving the artist a suitable opportunity of carrying out a complete work of this kind.

The paintings were made in wax medium on canvas, and the stretchers screwed to the walls; but, although they were not actually painted on the walls direct, the artist never for a moment lost sight of the architectural intention and setting.

In a country having such a humid climate as England it is doubtful whether a better method can be adopted with safety, for the decorations which the Pre-Raphaelite Brotherhood carried out at the Oxford Union exemplify the danger of the "direct" method of mural painting; while the frescoes in the New Palace of Westminster point a similar moral.

L. G. P.

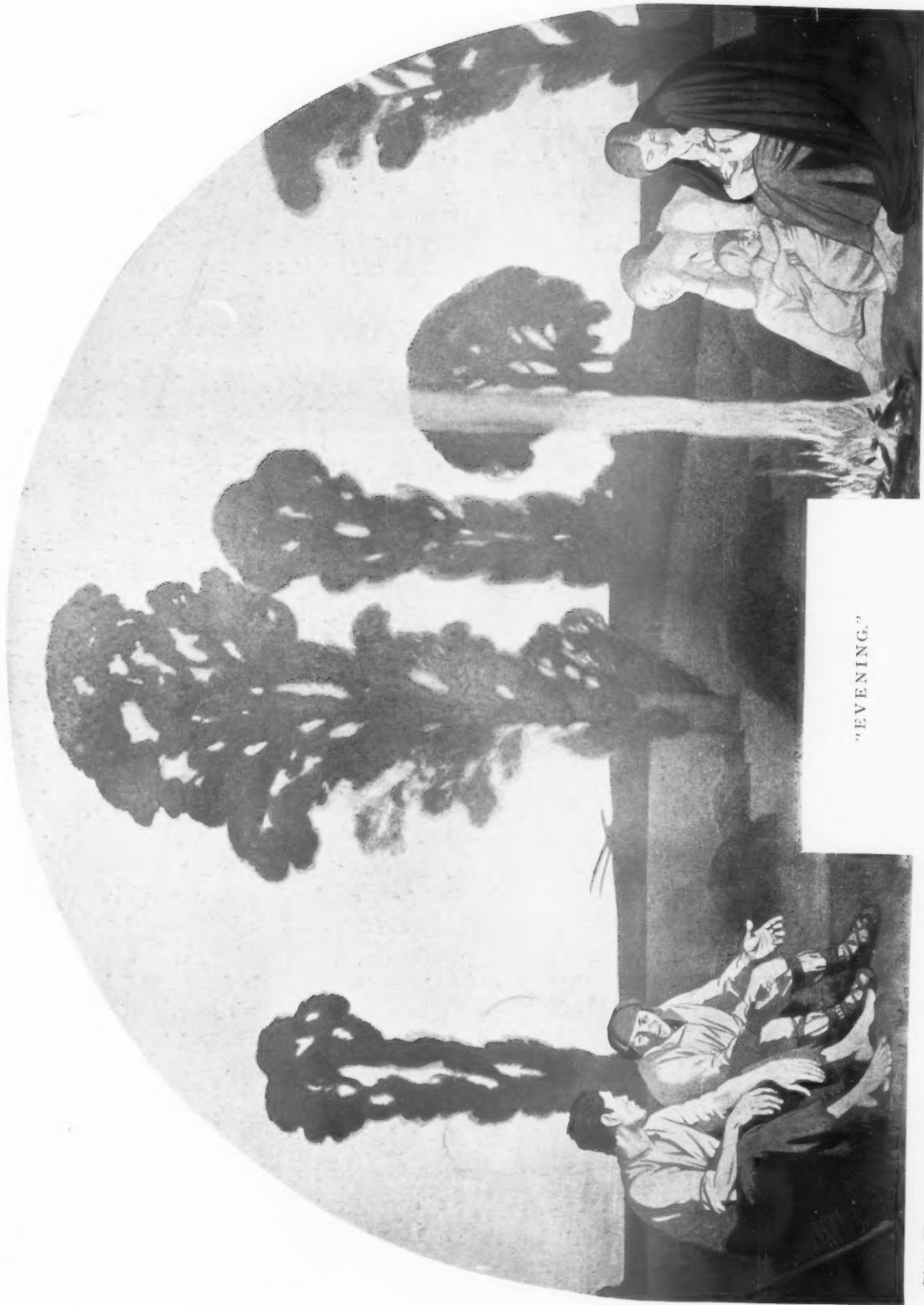
MR. CLAUSEN'S DECORATIONS AT HIGH ROYD.



"THE GOLDEN AGE."



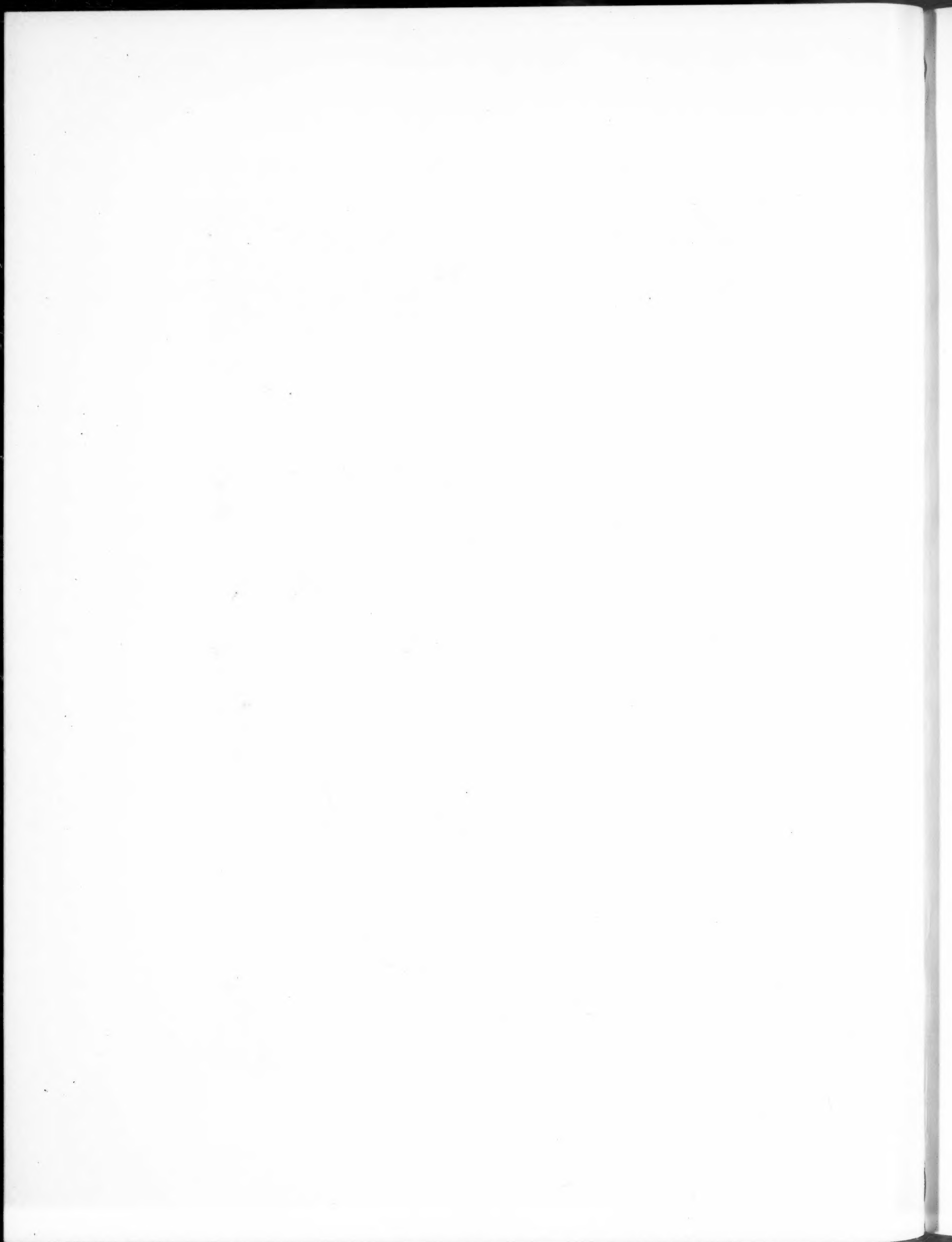
MR. CLAUSEN'S DECORATIONS AT HIGH ROYD.



"EVENING."

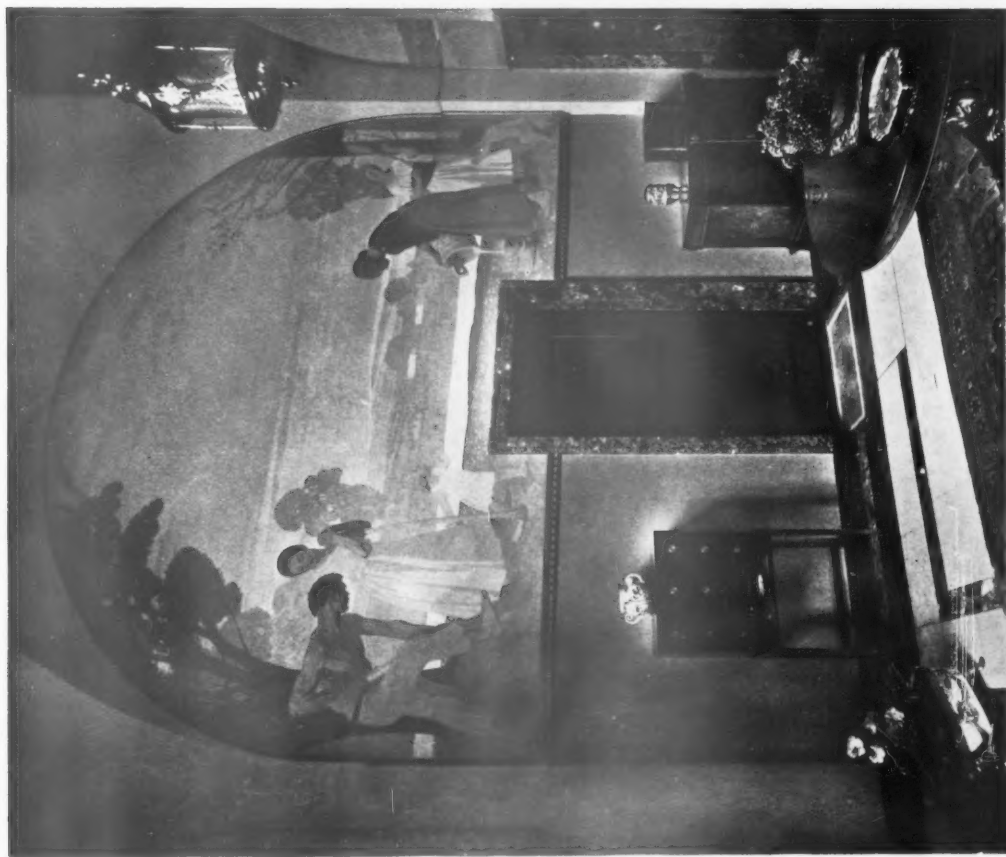
Plate II.

June 1921.

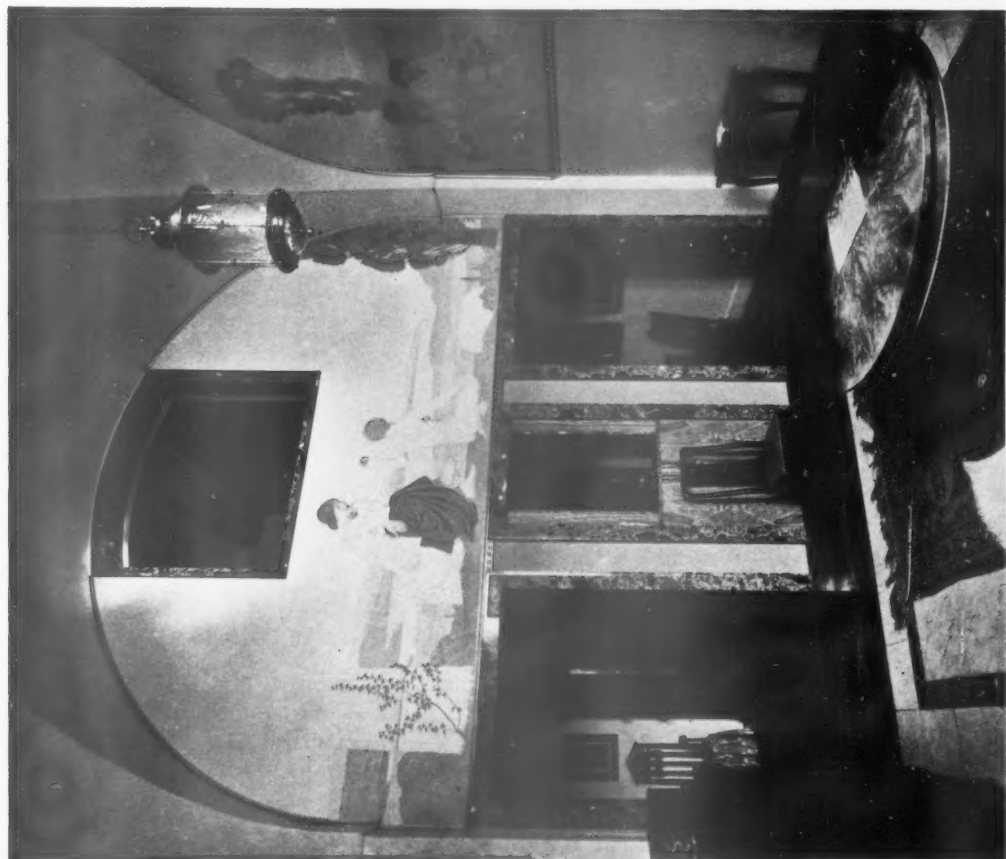




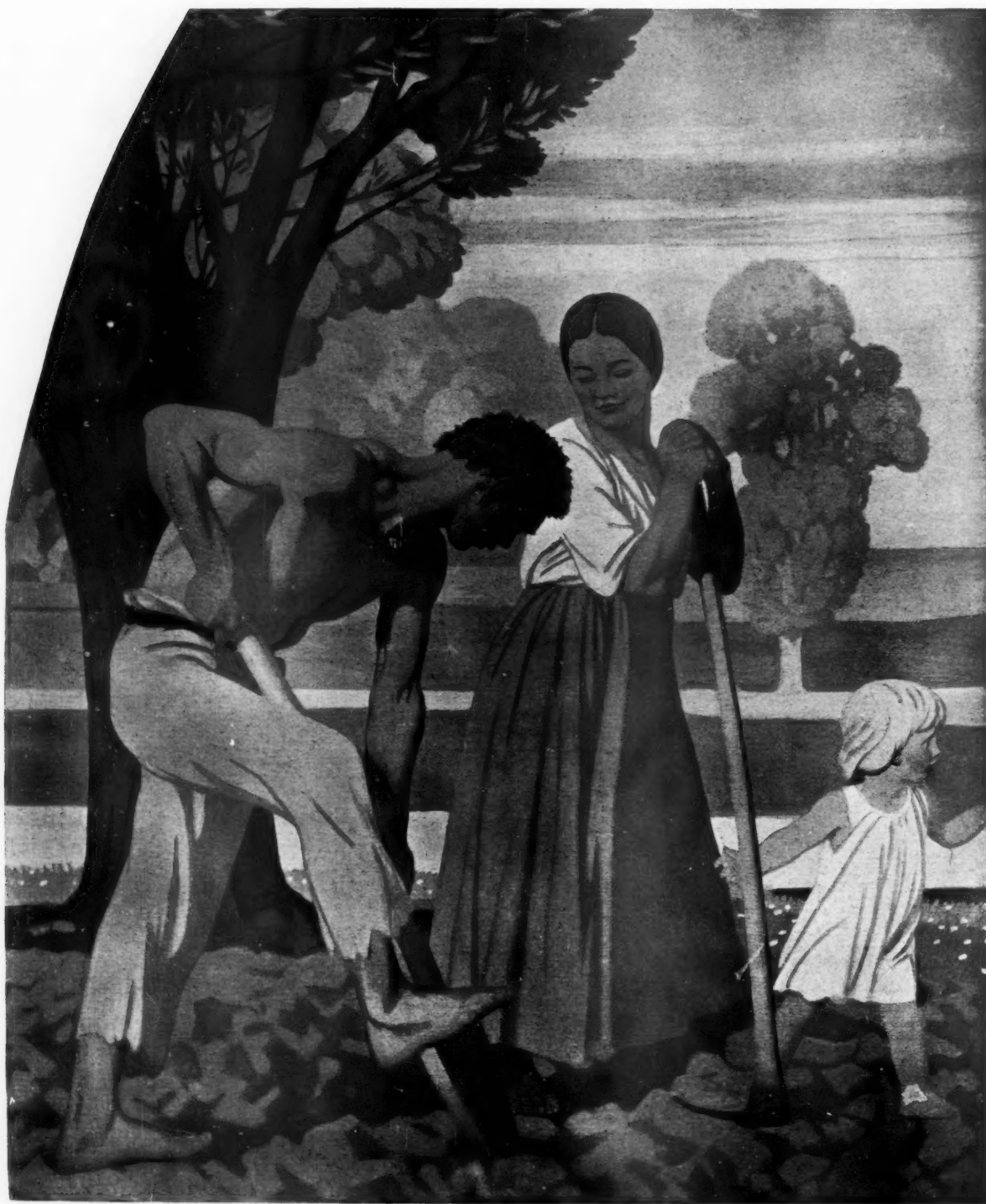
MR. CLAUSEN'S DECORATIONS AT HIGH ROYD.



"MORNING."



"THE GOLDEN AGE."



DETAIL OF "MORNING."





DETAIL OF "MORNING."

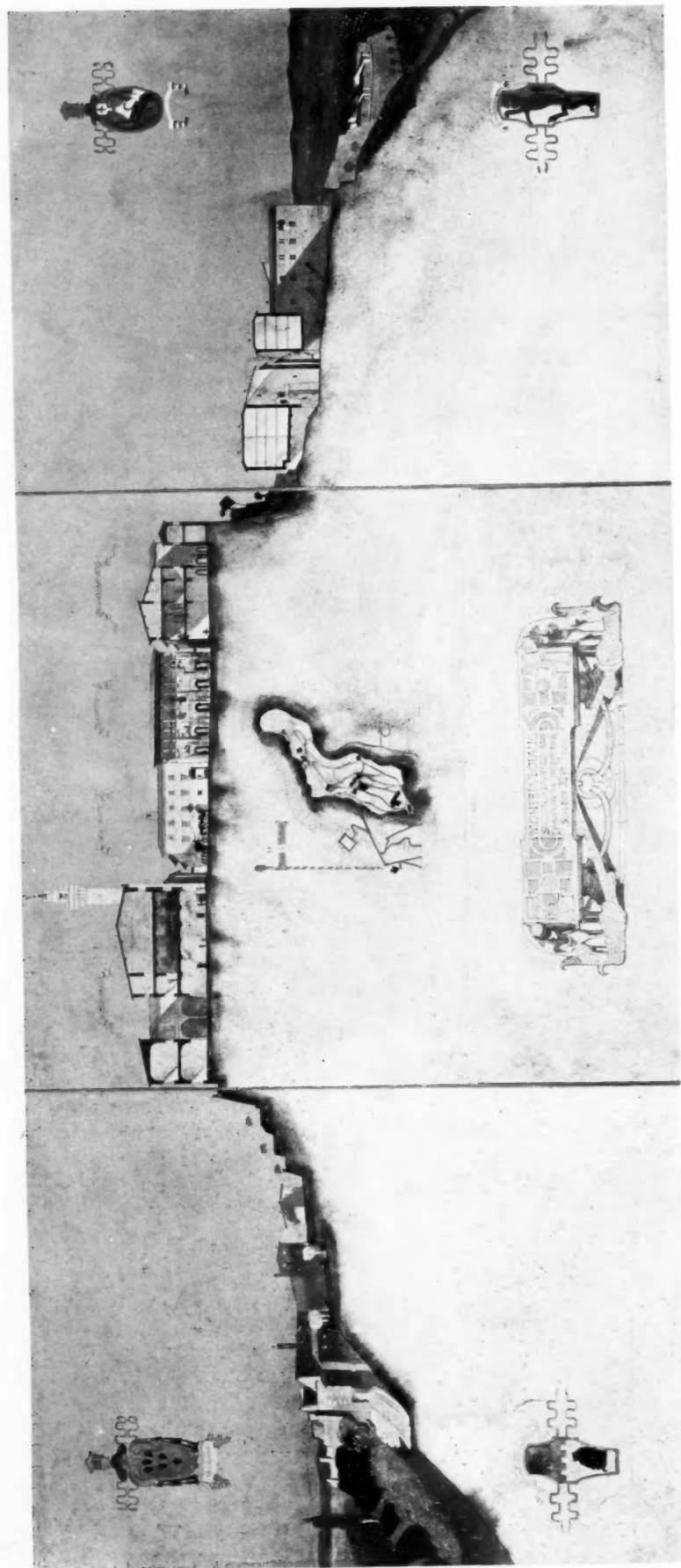


DETAIL OF "EVENING."



DETAIL OF "EVENING."





MONTEPULCIANO: A SECTION THROUGH THE TOWN.

## Montepulciano, a Tuscan Hill-town.

THE slow train has emptied at Siena, and now jogs along in the gathering dusk among the South Tuscan hills. A few Italians are aboard, but her most important passengers are four coatless Englishmen, cramped from the long journey, who leap out at whitewashed wayside stations to buy a bottle of wine and mineral water, or, if the train waits longer, to do Muller's exercises on the platform, while the natives sympathize. The four are, to give them their Italian names, Uberto, the fervid apostle, an eater of green figs from his youth up; Il Pettorino, who smiles at all men, and reads the Book of Daniel between-whiles; Arturino, a prize student, who has never been before in the land; and Il Podellino, the rude chronicler of these days. A rude chronicler indeed; but he sings of noble things—of vineyards, and oxen, and the hill-towns of Tuscany. And first let him tell you how they rode into Montepulciano under the stars.

From the station to the town is half an hour's ride in a motor-car, in a roaring motor-car without a silencer. In the distance, hung like a low constellation in the sky, tremble the lights of the town. Sometimes we lose them as we wind by hills and trees. In a half-way village we stop to tinker with the headlights. Above us is a yellow-washed cottage slashed with dark shadows under the electric light. In a background of warm gloom sits a silent gathering of Tuscan villagers, playing a game of bowls. On we go, thundering and swaying in the soft night air—up, ever up. A dusty peasant steps out of the road as we rush by. We can no longer see the distant lights. We pass a steep wall by the roadside, and trees, another wall, and more trees, and then, with our engine roaring, turn

a sudden corner and see before us a sheer cliff, it seems, with an archway in it, and through the archway a clean-paved street, like a lit ravine between two high walls of houses, a group of figures, a lion on a column, and we are come to the end of our journey. Clean bedrooms, a promise from our windows of a great view at sunrise, and we are soon fast asleep.

I awake at seven. The rising sun has painted an orange patch on my bedroom wall. A few flies rouse themselves and settle confidentially on my forehead or arm. Someone has opened a shutter aloft, and Uberto is calling me to look at the view. I see below my window a line of chestnut-trees shading the high road (where a wagon drawn by two white oxen with red-tasselled noses is slowly moving along the dusky highway barred with the gold of the sunrise); beyond them a hill crowned with a farm and a stone-pine; and beyond again line after line of low ridges, defined by the mists which lie in long white lines in their valleys, up to the horizontal shore of Lake Trasimene, ten miles away; the lake lies like the mist in the valleys, and beyond it are the ridges of the Apennines.

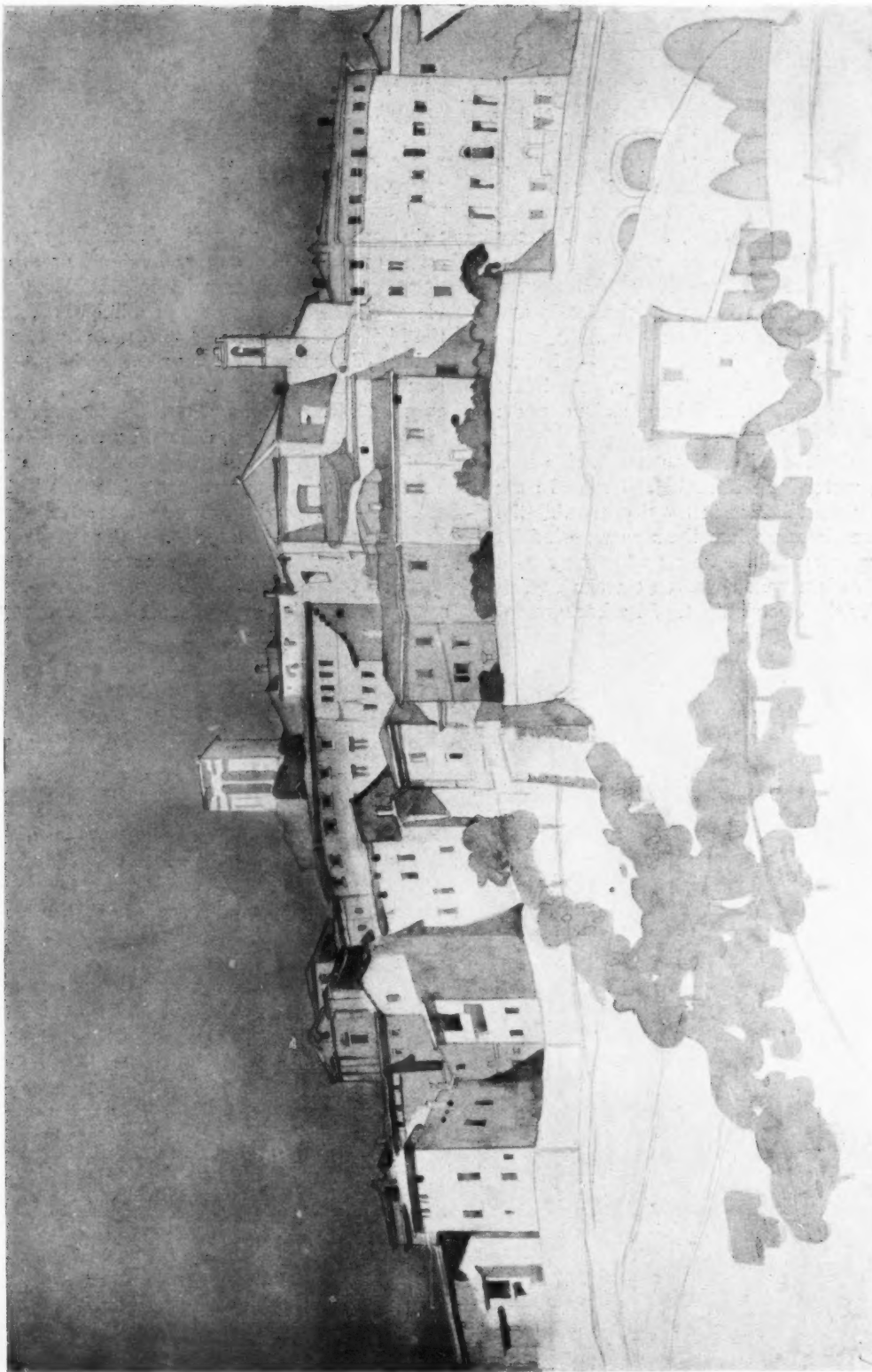
But you are impatient to see the town. Yet impatience is out of place. If you come with us you must moderate your pace, as we do, to that of the shambling-footed oxen. So we shall move quietly together about the streets. Yet you mustn't think of them as streets with pavements and traffic. They are just paved walks, winding like a stream-bed between the high cliffs of the houses. They are too steep for carts, except for a scarlet ox-wagon loaded with the vintage, or a jingling team of mules. Everywhere is the rustle of feet, but no sound of wheels.



A TRACE OF PERUZZI.



SANGALLO'S LOGGIA.



MONTEPULCIANO: VIEW OF THE TOWN.





S. BIAGIO.

Palazzi rise sheer from the pavement; Vignola has lent a hand, and old Sangallo, who settled down here to farm and live a life of ordered ease. Between the palaces little shops hang a rope of onions in an archway, or withdraw their stock of old books or cotton-goods or soap and brushes more discreetly behind glass. There is no flaunting here of trade, no crying up of wares. The seller must be sought, and if you can't speak a word of his language *Il Pettorino* will smile at him, and gently look about and take what he wants, and pay what seems to be pleasing, and raise his hat and go.

There is no great street. The main way lies, a narrow lane, below the high centre of the town, and avoids, like a poor relation, the neighbourhood of all the greatness which once, no doubt, thronged the central piazza, now the haunt of children or a slow black priest. For Montepulciano was a fortress city, its long ridge rising to the high central square, surrounded by palaces, from whose back windows it is a hundred feet drop to the paved road below, and that road, too, a score of steps above the narrow lane which is now the main street of the town. The feasting and the music and the songs by moonlight, the fierce quarrels and barricades and fires, the glory of cardinals, and the brave array of captains and podestàs—all are memories. The mossy cobbled stones are vacant in the sunshine; the palazzi are tenements; the loggias are bricked up. A fierce red-headed man, who shaves on Mondays, alone maintains the majesty of official life at this deserted centre of the town, and stamps the passports of rash voyagers, and lectures them on their lack of manners and their avarice in coal supplies. And so we stroll at the pace of the milk-white oxen through the streets and alleys of the town, and smile our way into palaces or churches, and see the horizon stretched like a sea between dark walls by the wayside, or pass through the gates, and go at an even pace under the cypresses to where S. Biagio, honey-coloured from four cen-

turies of sunshine, dreams in the sun. Lizards flutter in the grass, the grapes hang in lines about the little fields, and someone sings in the valley.

S. Biagio stands in the middle of a level grassy lawn below the town. Here is a hamlet of two houses, and the arcaded front of the home Sangallo built for himself when he took to farming and a country life. Before it, rising out of the grass, is a stone well-head, where the bambini gambol, and their beautiful sister, Philomela, with admirable grace, hauls up the copper water-pots. Maurice Hewlett calls the church a frigid exercise in formalism. We fell in love with it, from the stone beggars' seat which runs round its base, to the copper dome, painted by sun and rain to the colour of a dusky grape. It is built up in great courses of a stone which stains yellow in the weather, a stone which seems half limestone and half volcanic, with sharp quartz arrises and holes and flaws in its hardness. It is no material for a fine tool; it must be handled in a big way, and let who will criticize the mouldings. The entablature of the Doric Order is nine feet high and more. It is no jewel, but a stern and powerful piece of work.

The level lawn is blazing under the noonday sun. Push open the swinging padded door and come in. At first it seems all a cool gloom after the glow outside, and silent, but for the unrelenting hum of a hive of bees somewhere in the dome. Slowly the eye adjusts itself to study the simple Greek-cross plan, the plain warm stone walls and plastered barrel-vaults. There are only eight small windows. The light is a suffused glow, thrown up from the faded red floor, and filling the whole building with a shadowless warmth. Every third hour a finger of sunshine is thrust through one narrow window, and rests for a moment on cornice or column. And lest this should be too much, the southern window is filled with coloured glass. In one corner a fixed ladder runs up to the entablature thirty



S. BIAGIO: INTERIOR.

feet above our heads. We climb up to handle the mouldings, and later draw them out full-size, lying on our bellies on the floor of the church. Two dark-cloaked figures come in and pray quietly. The paper rustles, and the bees are busy in the dome. It is singularly pleasant the way this church lies alone. The other many churches of the town are built on streets or squares, and all day their doors open to let in market-women and tavern-keepers and school-children. Incense rises, bells ring, and people bow themselves, or gossip, as they feel inclined. But here no one comes. You are alone with the great walls and the empty benches. And outside only Fausto and his brother are rolling on the grass.

One of the great charms of travelling in the countryside of Italy is that you are among a courteous people. Farmers don't shout at you as you walk in their fields, or vergers shuffle in and tell you to get permission from the dean. I suppose it is partly that Tuscan peasant life is so ancient. Secure in their little hill-towns, they might watch their corn and vineyards harried by invaders; but their peasant life was soon resumed, and son followed father behind the plough or ox-wagon as he had done before Rome was thought of; and it might be the same plough that Virgil described, and the same wagon with its yoked oxen and painted scarlet sides. And to move among this people is to feel very near the primal things of this earth: the barefoot children are dusty like lizards, the young men burned and broad-faced like fauns. This courtesy is a natural and grave sense of fellowship between man and man.

In other lands, if you loiter in a farmyard at dusk, the farmer will sharply ask your business; or if you are walking over his field, and come to a hedge, he will at least be glad you are stopped. But the Tuscan will show you a weak place to get through it, or smile to guide you to the road in the dusk, as

one glad to help a kinsman on a business he has in hand. And withal he practises his courtesy with a charm and a sense of fitness and stateliness which invest it with a rare quality of its own, as in the little tale of the man pressing grapes. He had in the sunshine of his vineyard seven brimming tubs of fruit, and he was plunging a peeled stake into one to break the fruit for the vat. And the stake was blood-red from the juice. And as I passed, walking on the dusty path, he stopped this work, and said a word of welcome. I, too, stopped, but the only Italian word I knew was "Prego." "Will you do me the honour to accept a few?" the other asked. And from the filled vessels he chose four great bunches of blue grapes, all powdered grey with their bloom, and loaded me so that my hands were embarrassed with them, and single grapes rolled in the dust. And then, with a smile and a stately gesture, the vinesman raised his hat and bade me good day, and set to once more with his blood-red stake in the tub. And I walked on under the light shadow of the vines like a thief devouring his spoil.

And always above the tumbled countryside, with its vines and olives and hedged lanes and little farms, rises the town on its hill, sheer on the north and only less sheer on the other three sides. So we will climb the steep paved streets again, where the palazzi seem anchored to the hill, and sit on the shady terrace that looks towards Lake Trasimene and the Apennines while Pettorino plays the flat-chested piano, and Fragiolina, the cat that was born a coward, hovers timidly by the railings. And to-morrow, if the milk comes in time for breakfast, we will get Socrates Morellini to drive us in his one-horsed carriage to Pienza, eight miles away.

Pienza is a small place, one third the size of Montepulciano. It grew in three short years, when one of its children

MONTEPULCIANO, A TUSCAN HILL-TOWN.

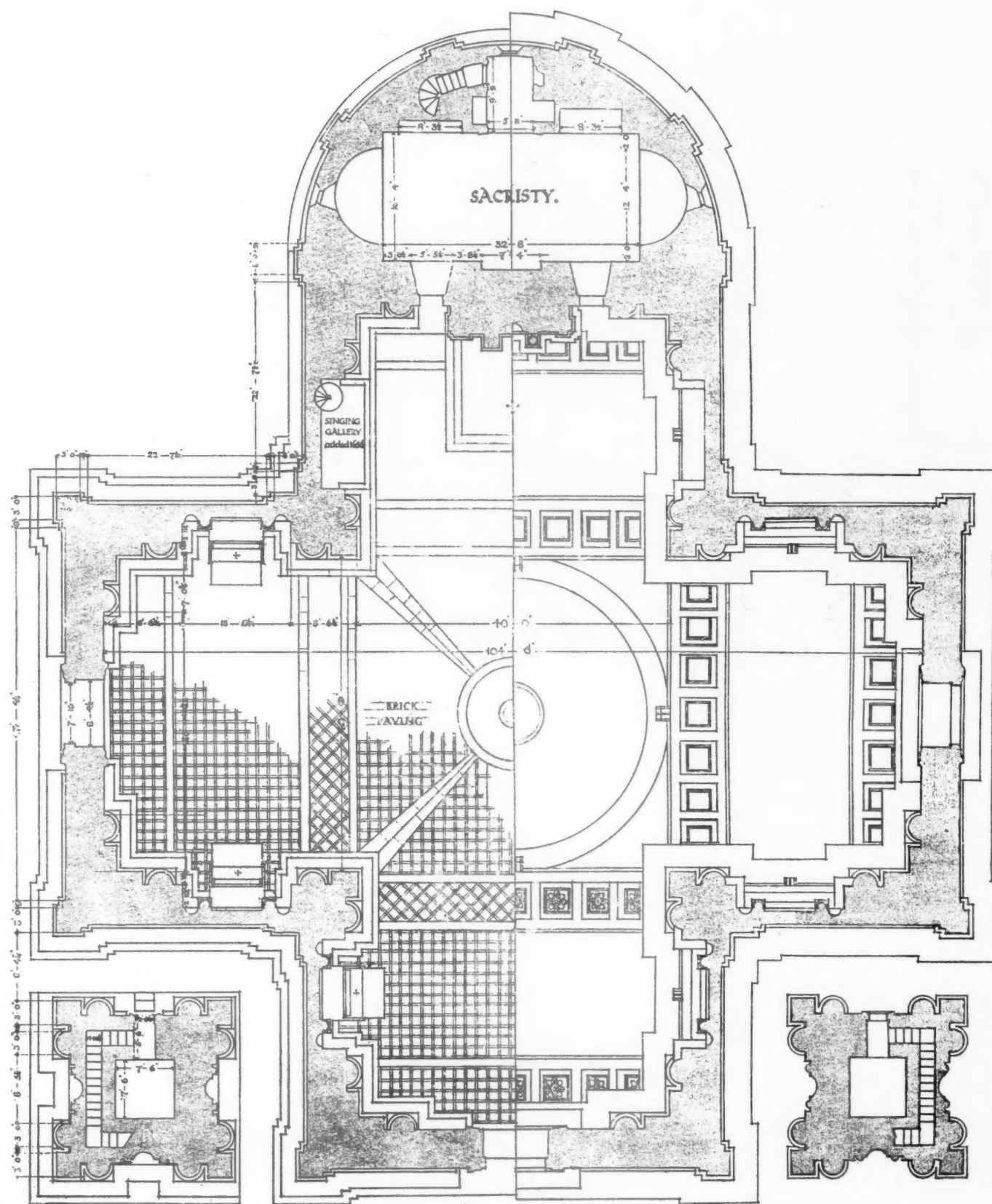


Plate III.

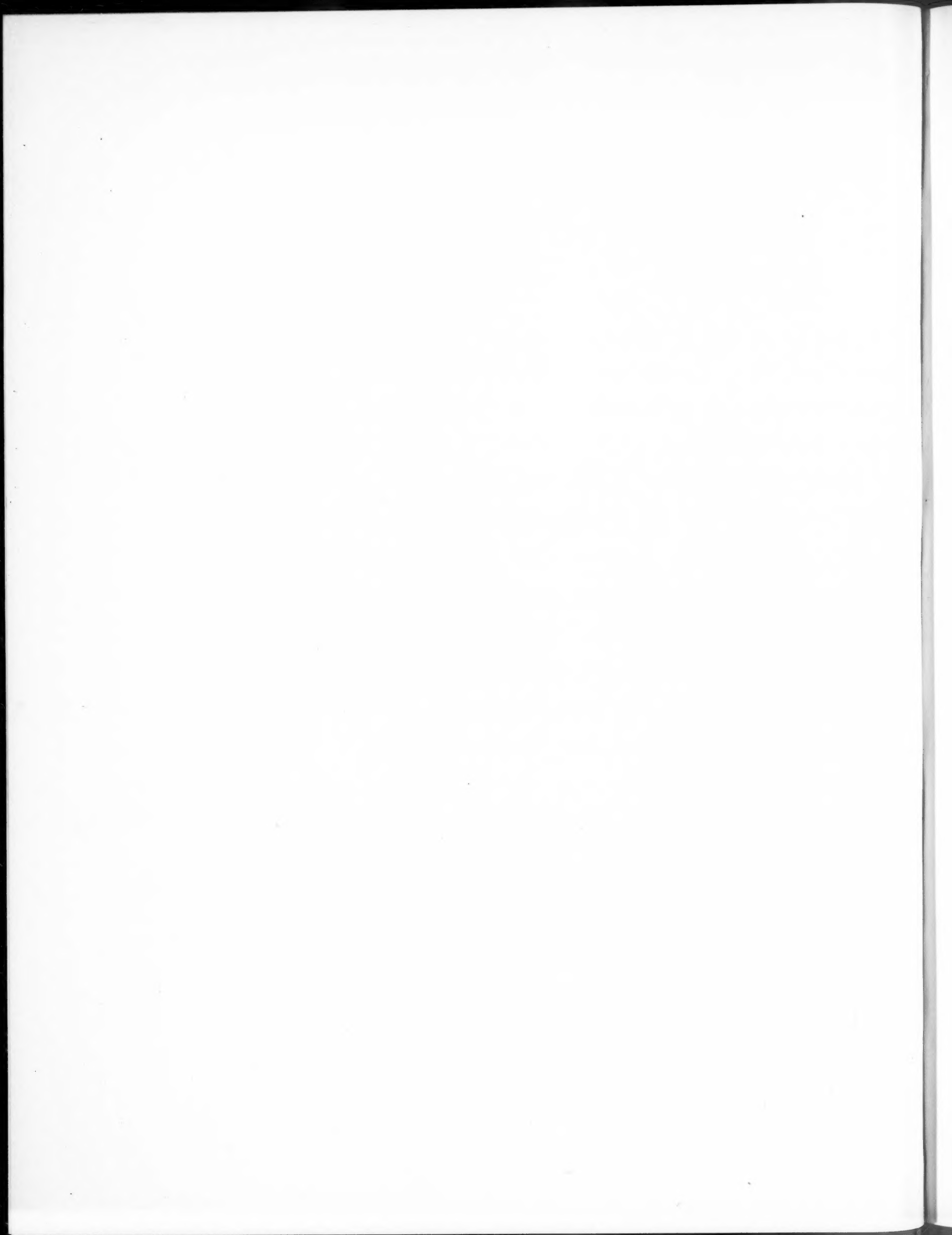
June 1921.

PLAN OF CHURCH OF THE MADONNA DI SAN BIAGIO, MONTEPULCIANO.

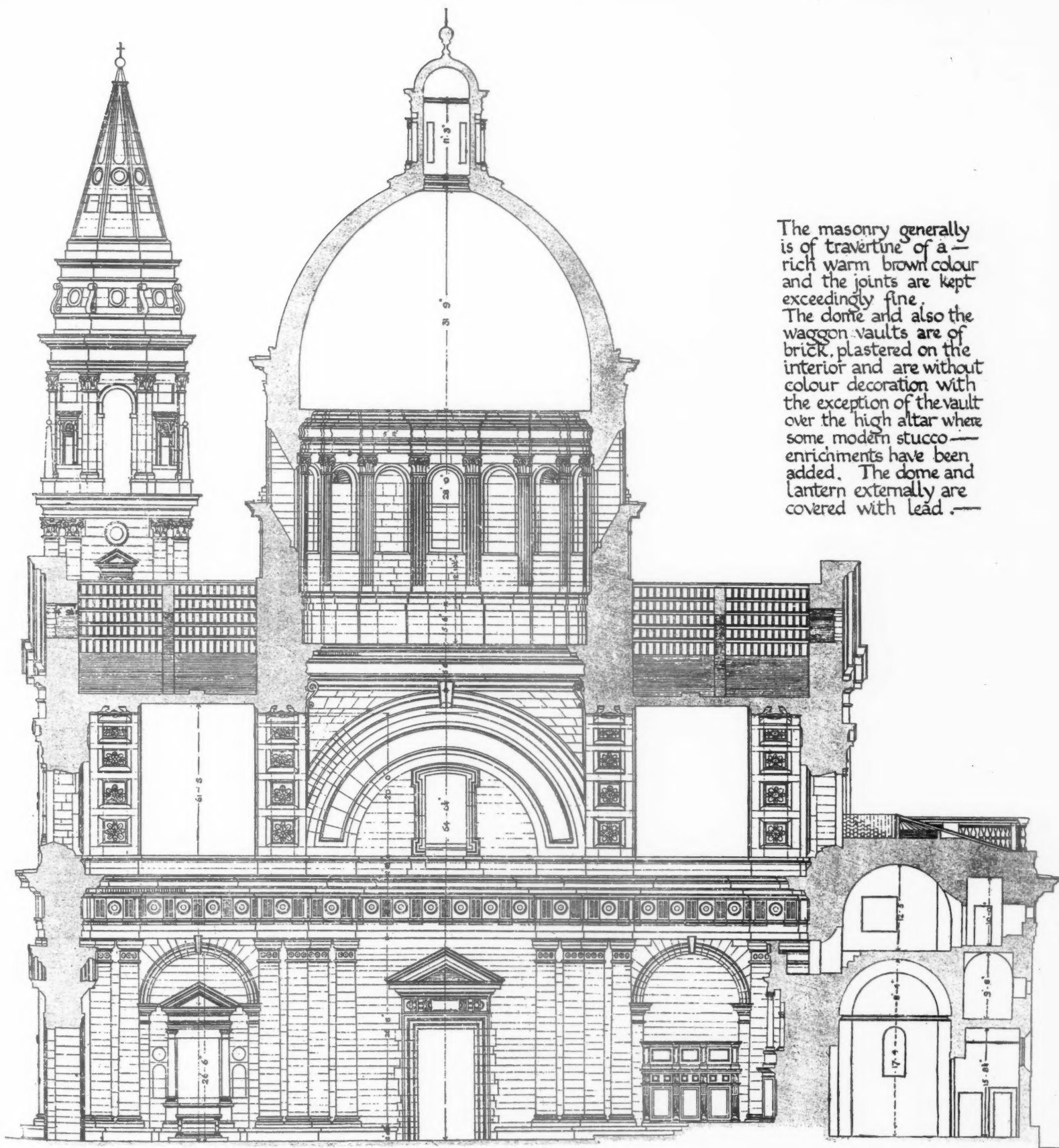
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*Measured and Drawn by Ernest W. Wray.*





MONTEPULCIANO, A TUSCAN HILL-TOWN.



The masonry generally is of travertine of a rich warm brown colour and the joints are kept exceedingly fine. The dome and also the waggon vaults are of brick, plastered on the interior and are without colour decoration with the exception of the vault over the high altar where some modern stucco enrichments have been added. The dome and lantern externally are covered with lead.

Plate IV.

SECTION OF CHURCH OF THE MADONNA DI SAN BIAGIO, MONTEPULCIANO.

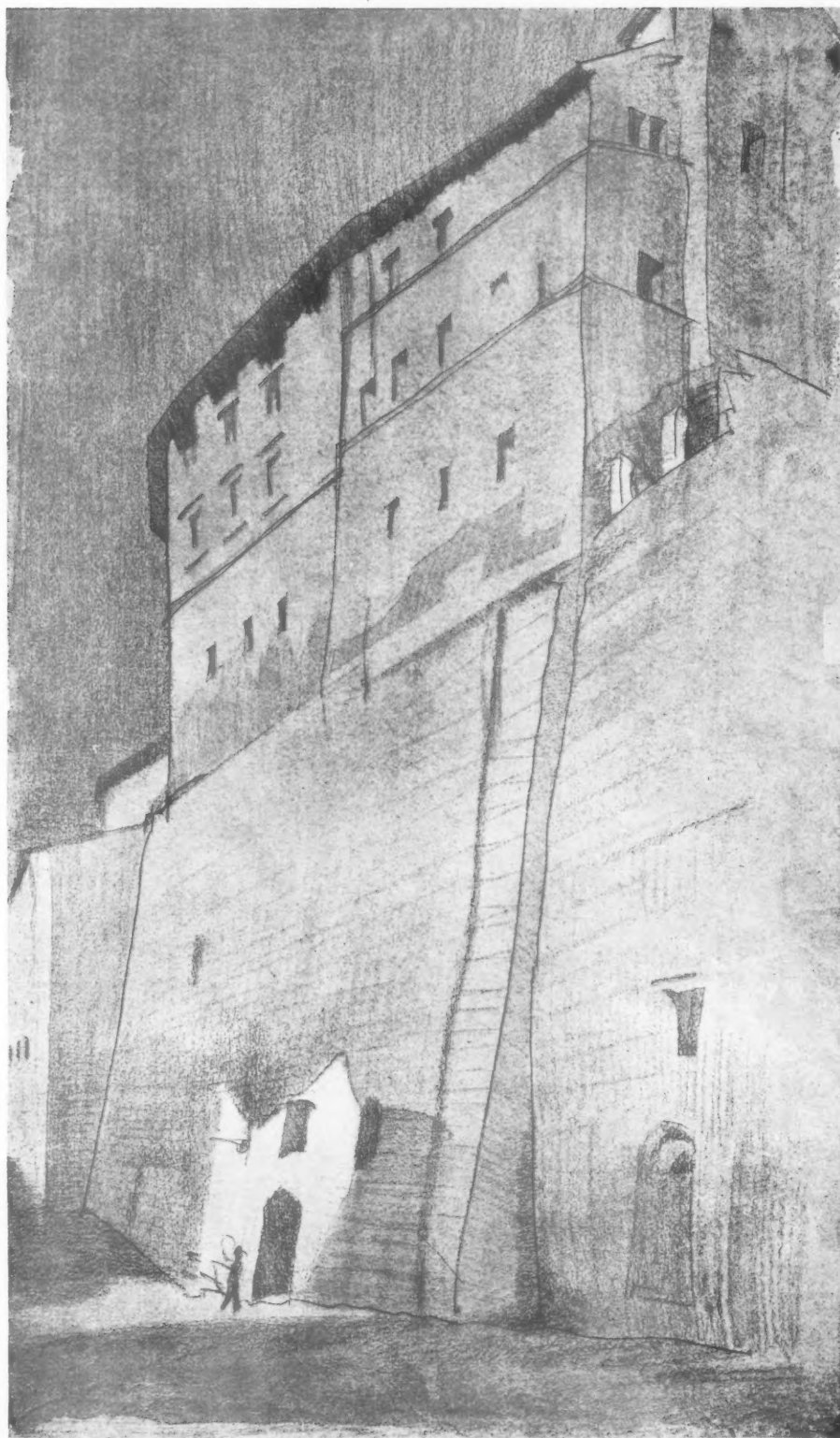
June 1921.

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Measured and Drawn by Ernest W. Wray.







BELOW THE CENTRAL PIAZZA.

was elected Pope Pius II, about 1460, and Rossellino built for him a great palace (Palazzo Piccolomini), a church, a bishop's house, a house for canons, and a Municipio, all round the one small paved square, with its well-head, its deep shadows, and its barefoot children. The palace, based on a great stone step, shows a flat pilastered front to the town, once gay with tapestry floating at the windows, and horses and lackeys waiting at the doors. Now a shaded empty cortile opens on to the piazza, and through another arched opening gives on to the blazing sunshine of a garden-colonnade and a formal garden, hung to the edge of the hill, with a southern view over sun-baked olive-yards and vineyards to the blue of distant mountains. Near by is the museum, a treasure-house of cinquecento goldsmith's work and needlework, and coloured manuscripts. Here in the corridor hang the tapestries which used to float at Piccolomini's windows, tapestries now faded by many summers.

But we mustn't linger, as the sun is going down, and we have a long walk before us. So out on to the soft and dusty road, the sun at our backs, and the country bathed in its light. We sit by the roadside to sketch a square brick castle on a hill. The sun goes down, and a bell sounds from the

Florence. Vignola and Sangallo waste no time over finishings. Each grim and lumpy palace is but a stone, it would seem, in the fortress which is the whole town. Only here and there, in the intimacy of an internal cortile, are the mouldings light and refined, as in the Contucci Palace, which we ascribe to Peruzzi. Without the sunshine it would all be a little grim perhaps. I think grimness was what they aimed at. But it needs the clash of arms and blaze of courtyard fires to key it all into harmony.

Of course, all about Italy it is hard enough to dress the places in the gorgeous livery of the Renaissance. We must have about us our liveliest imagination to drape the dead windows with their blazoned hangings, see monkeys and parrots and laughing boys swarm in the vacant loggias, while the knight in inlaid armour clatters across the cobbles, and the celibate cardinal gives a banquet for the marriage of his daughter. "By and by there came a cart full of confections, in which show his Highness displayed his wit and pomp; for he stood on the cart, and with a spade scattered the confections to all who would have them, lavishly and with all bravery, so that men spoke much of this thing throughout Italy, and most of all of the lavish magnificence His Highness displayed." So



SANGALLO'S COUNTRY HOUSE.

castle tower, calling its teams and labourers to supper and bed. We walk on, no word spoken. A young moon hangs low on our right hand. The warm, dry air is full of the sound of a thousand cicalas, ringing their airy bells. Someone here and there has lit a fire, which flashes and dies among the bushes, and sends a smell of burning wood abroad. The sky is full of stars, and the air has still the flavour of twelve hours of sunshine, of warmed earth and bay-trees.

After an hour, our feet paddling silently on the dusty road, we see on our left the hill of Montepulciano, lit and twinkling; and so at last we come home, up the steep, straight cypress hill by the Campo Santo, the young moon throwing faint shadows, and into the lit streets, the houses like cliffs on either hand, the people sitting at their doors and glancing with a smile at our milk-white dusty boots. We are back in our fortress-town.

It is a fortress-town, not only in its history, from those early days when Lars Porsena moved there to avoid the mosquitoes of Clusium, but also in its character and detail. In a town where the base-moulding of one side of a palace may be eighty feet in the air on the other, a town of brick and quartz-flawed limestone, you will not expect or want the delicacy of

writes Matarazzo. And all this vivid, childish, hot-house life is hard to recall. The ghosts are about the streets, but their memory is not sad. They were gay enough, and, even when they lived, a little unreal. Nine thousand men could fight all day in Perugia, and, as the chronicler tells us, "though much blood was shed, not so many men died. For in the assault I think not more than twenty men were killed."

In the great antiquity of Italian life, and its unhurried sameness, the Renaissance, with all its battles and artists and pageantry, seems but a fugitive thing, a laughter-loving interlude; and its ghost no more than a shrivelled butterfly swinging in the winter air.

There are many ways of travelling. Some in three weeks will see half Italy, no doubt, and bring home a memory of feverish departures and never-ending museum corridors. We chose the more tranquil part, and, lingering at ease about the streets and vineyards of this Tuscan hill-town, have perhaps brought home a little of the dry fragrance of days that are past, an echo here and there of old music, a sense of the beauty and ancientness of Italian life, where man is but for a day, but the things he makes and the thoughts he thinks are a possession for all time.

W. G. N.



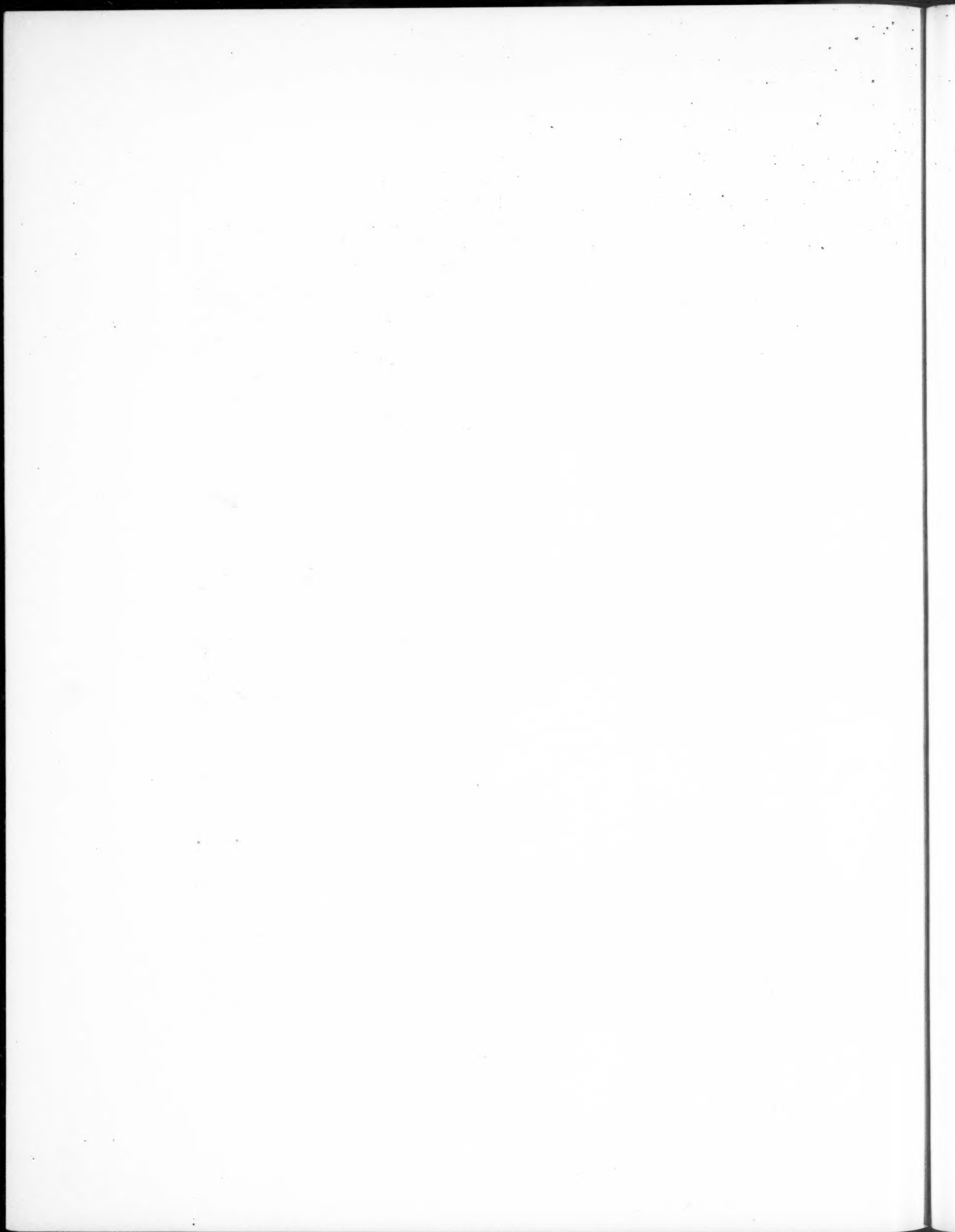
Plate V.

ST. PETER'S, ROME.

*From a Water-colour Drawing by W. Walcot.*

June 1921.





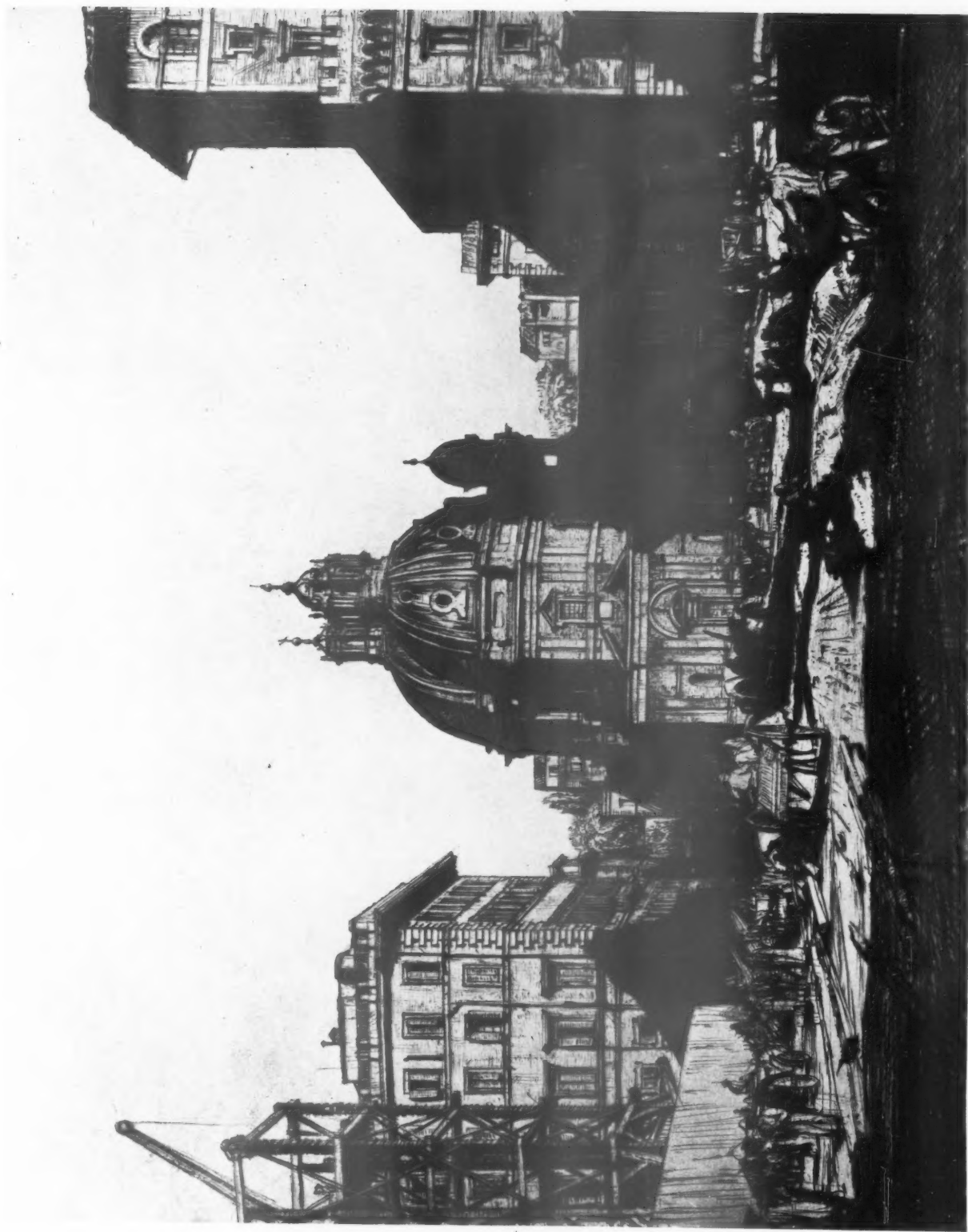
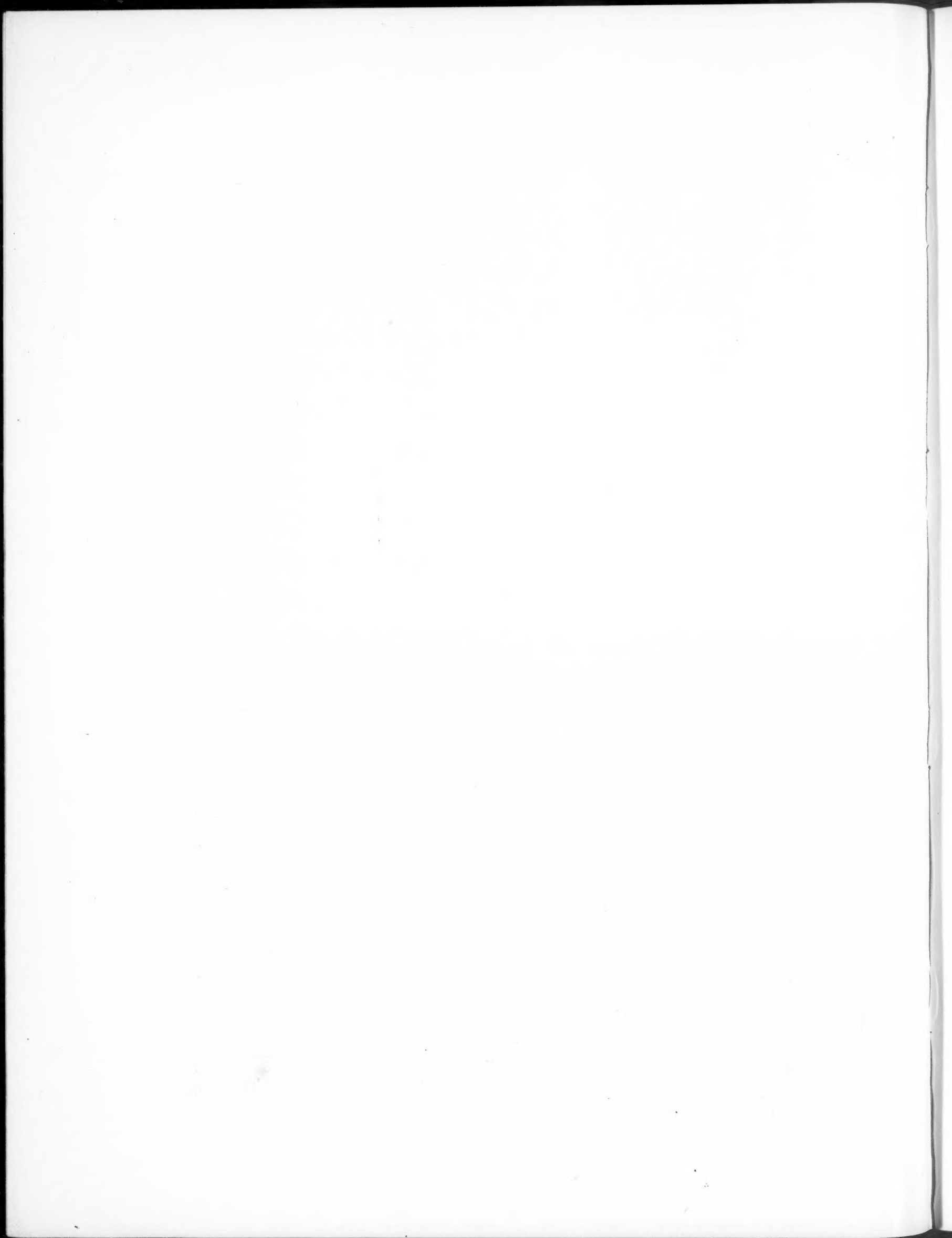


Plate VI.

PIAZZA VENEZIA, ROME.  
*From a Drypoint by Francis Dodd.*

June 1921.





## The Interior of a Racing Yacht.

IF the general public ever give a thought to the interior of a racing yacht they imagine that therein everything is sacrificed to speed. They suppose, if not an absolutely bare interior, one that is rigidly restricted to bare necessities, and from which, therefore, comfortable equipment and merely decorative effects are alike excluded. This is a perfectly rational conception, but actual practice is less austere. Yachtsmen are well aware, of course, that many racing boats are very comfortably equipped; but, nevertheless, the attention given to fitting and decoration in Mrs. Workman's swift and successful yacht "Nyria" surprises those who are privileged to inspect it. Messrs. Hepworth and Wornum, the architects who, with the co-operation of the owner, designed the refitting and decoration of the "Nyria," have obtained all the comfort, with much more than the average achievement in beauty, of a cruising boat of large tonnage; and the "Nyria's" racing record proves that these amenities have been secured without sacrifice of racing qualities. There were, of course, certain special modifications to observe.

A modern liner is furnished and decorated in much the same way as an inland hotel or private dwelling; but in a racing yacht the avoidance of weight is all-important. Obviously, therefore, very little use can be made of mouldings or carving. Texture and colour are the designer's chief or only resource. Beauty, however, resides plenteously in figured woods, inlaid panelling, handsome patterns and colours

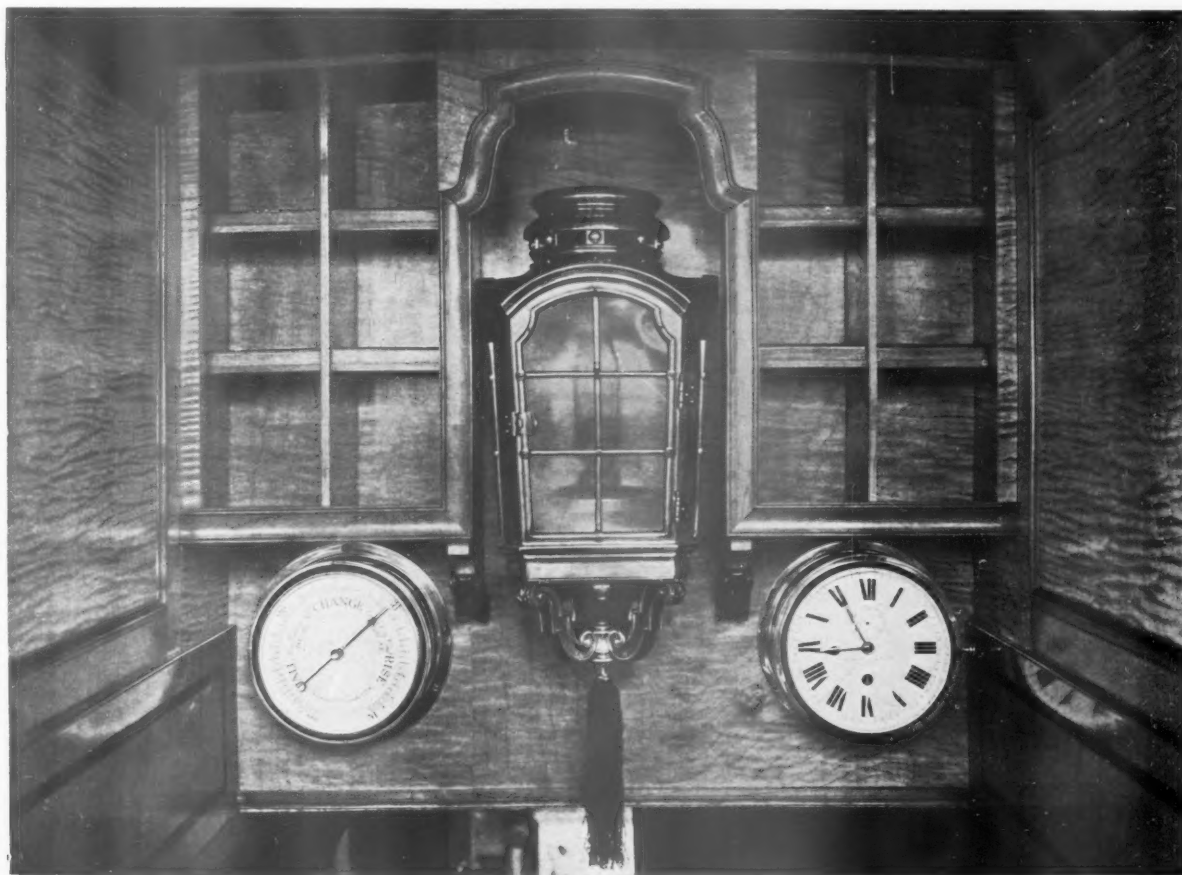
in the fabrics chosen as hangings. The "Nyria" hangings are rich and varied old Chinese silks.

At sea the colour-values differ considerably from those that prevail on land. The reflection of light from the water allows vivid colours to be contrasted and made subservient to a general colour-scheme. Much of the success in the decoration of the "Nyria" is due to the adroit use made of this fact.

Another special condition refers to the panelling, in which peculiar care is needed to avoid the creaking and groaning that otherwise would occur in a non-rigid boat. In the "Nyria" silence has been obtained by designing the woodwork in separate vertical sections, each section well packed with cloth or ribbon velvet, and avoiding long horizontal lengths where stresses may come. The adoption of curved lines throughout gives an appearance of lightness and fluency to the decoration, and avoids lines that would show discordantly against the curved and sloping ceiling.

The "Nyria" was originally built by Messrs. Camper and Nicholson as a racing cutter, but she was subsequently re-rigged as a cruising yawl. After she was purchased by Mrs. Workman, the original builders re-rigged and reinstated her, while the decorations we are describing were also effected.

In the companion-way, which was originally constructed of mahogany, the woodwork is now lacquered black, with bands and other features of harewood inlaid with ebony. Harewood, which was chosen for this service on account of



YACHT "NYRIA": LAMP TO COMPANION-WAY.

its very beautiful grain, is really sycamore stained to a soft grey. The staircase handrails are carved with rope ornament, and silvered. The seats are covered with light blue leather, and the curtains are of dark blue silk. The floor is covered with an ornamental black-and-white rubber mat, and the doors are of harewood inlaid with ebony, with cherry-red pleated silk behind the glazing.

Lighting is provided by two nautilus shells, suspended close to the ceiling, in each of which is concealed an electric bulb. The bronze lantern over the staircase was specially designed, and is finished in silver. The pigeon-holes on each side hold the racing flags.

The saloon is entirely panelled in harewood inlaid with ebony, with wax-polish finish and a toned ceiling. The skylight is screened by a brightly bordered and tasselled silk velum. A mouse-grey carpet covers the floor, and fades away quietly into the panelling.

The saloon is arranged symmetrically. It is entered by a door in the centre of the after-end. Opposite this is the fireplace, of bright steel with white marble surrounds. This is flanked on each side by slender pedestals, holding Chinese miniature trees of jade and soap-stone. Over the fireplace is a shaped mirror with a border of deep-blue bevelled glass, fixed with small cut-glass stars. This mirror, the shape of which imitates that of the port-hole recesses, is on each side of the entrance door.

On the left of the fireplace is a mirrored door opening to the steward's room, balanced on the right by a similar door forming part of the panelling. A sideboard and writing-table fill the corners at the fore-end of the saloon, and settees occupy the other two corners.

The port-hole recesses are curtained in deep Chinese blue silk, and the glazed cupboards on each side are provided with mandarin pink silk curtains. The settees are covered with

brilliant yellow velvet from the Palace at Pekin, delicately patterned with coloured flowers and light green strap-work. The tablecloths and portières are of the same Chinese blue as the port-hole curtains.

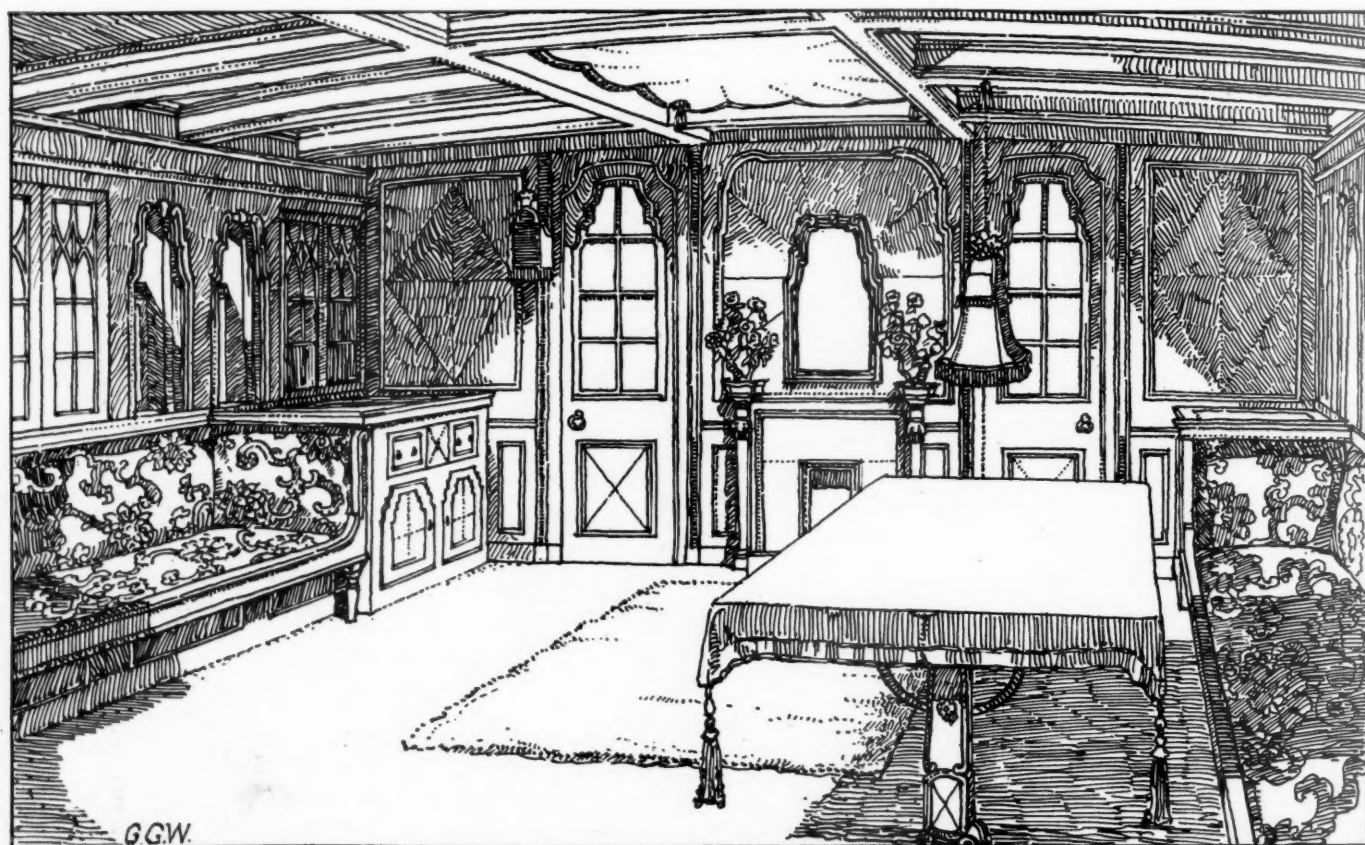
Artificial lighting is chiefly provided by a silk pendant over the dining-table. This is covered with brilliant orange silk bordered with deep blue. A pink basket with white and silver flowers crowns it, and a long mauve and orange fringe hangs round the bottom.

On each side amidships is a white-painted cabin, its lines picked out with cord ornament painted green and gold and gold and blue. The berth openings are curtained with Chinese blue and green shot silk, with a scarlet and gold fringe, silk pendent tassels from old Chinese lanterns being attached. The bright pink lining to the curtains reflects a noticeable rosy glow into the berth recesses, and forms a fine setting to the beautiful silk bedspreads, made with many-coloured old Chinese silks.

The floors of these cabins are covered with light emerald-green carpets, with a small leopard skin thrown over, and the wall lanterns which light the cabin are of peach-coloured silk, with cherry-red pleated tops, with embroidered flowers and long red silk tassels hanging from below. All the drawer-handles are brightly painted with flowers.

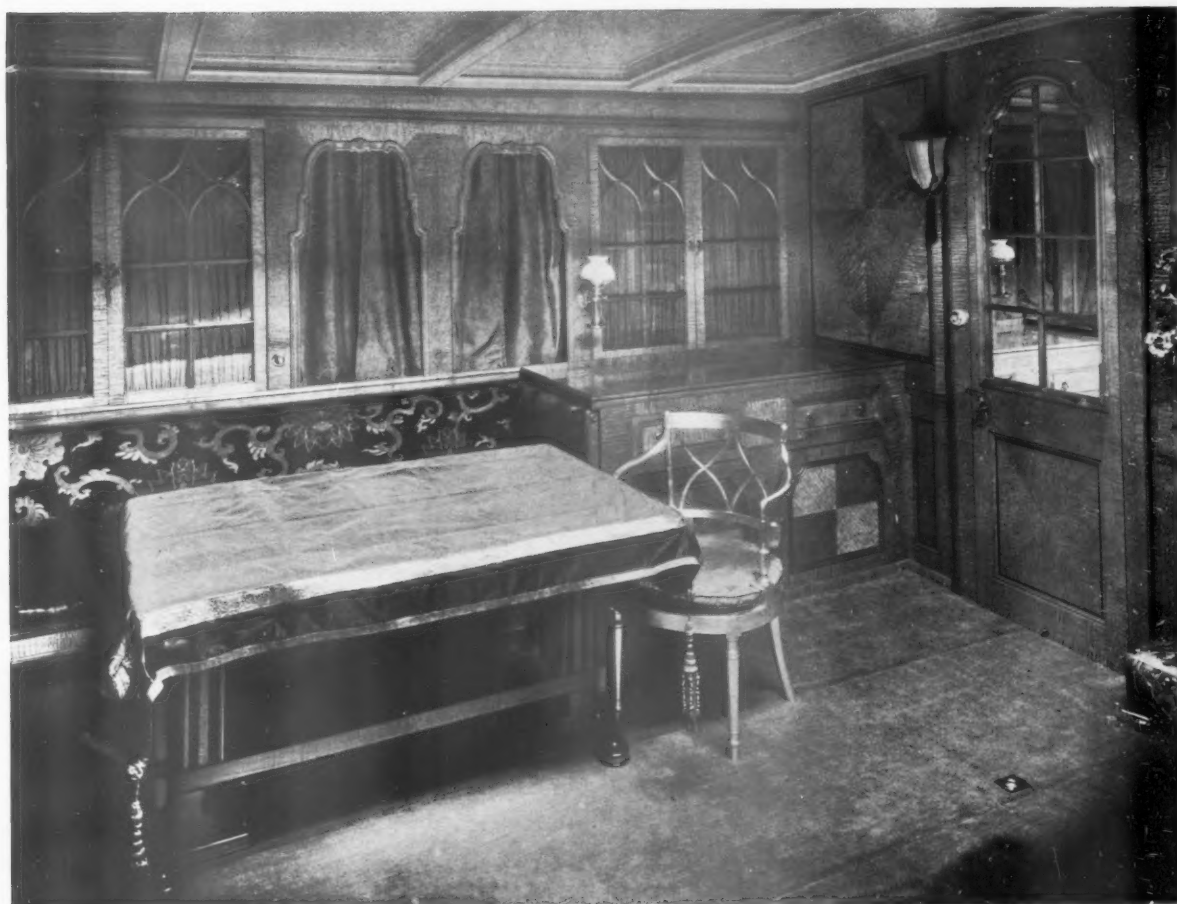
The after or owner's cabin and small cabin adjoining are panelled in satinwood. Here, again, brilliant Chinese silks present a riot of colours which, nevertheless, blend harmoniously.

The larger cabin, upon which much ingenuity has been expended, derives its delicious charm from its golden-grained satinwood, its great white bearskin rug, its brilliant green embroidered curtains to its berth recesses, and its richly worked bedspreads. The cushions along each berth are of deep-brown silk, and a delicately lacquered mirror, with a little blue glass



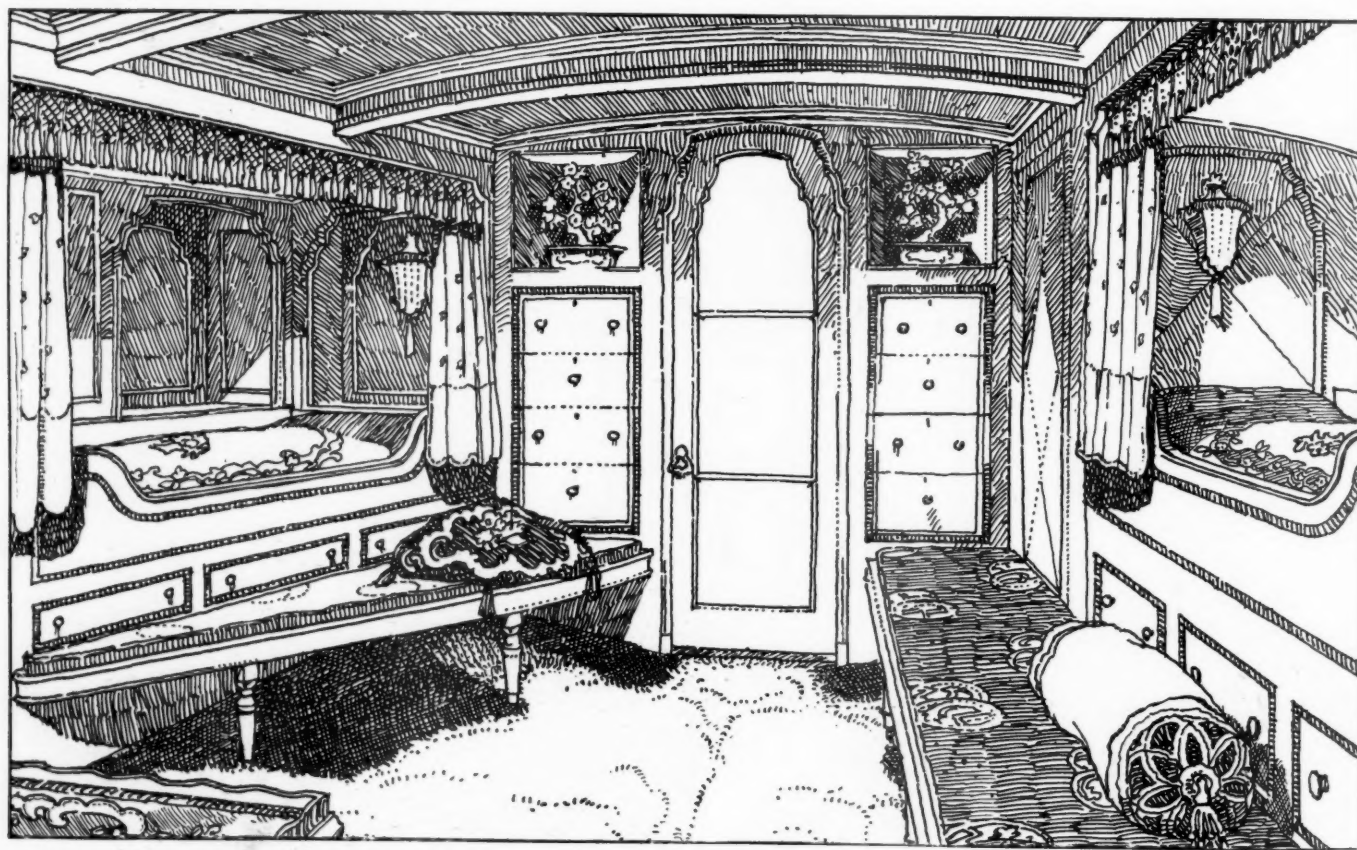
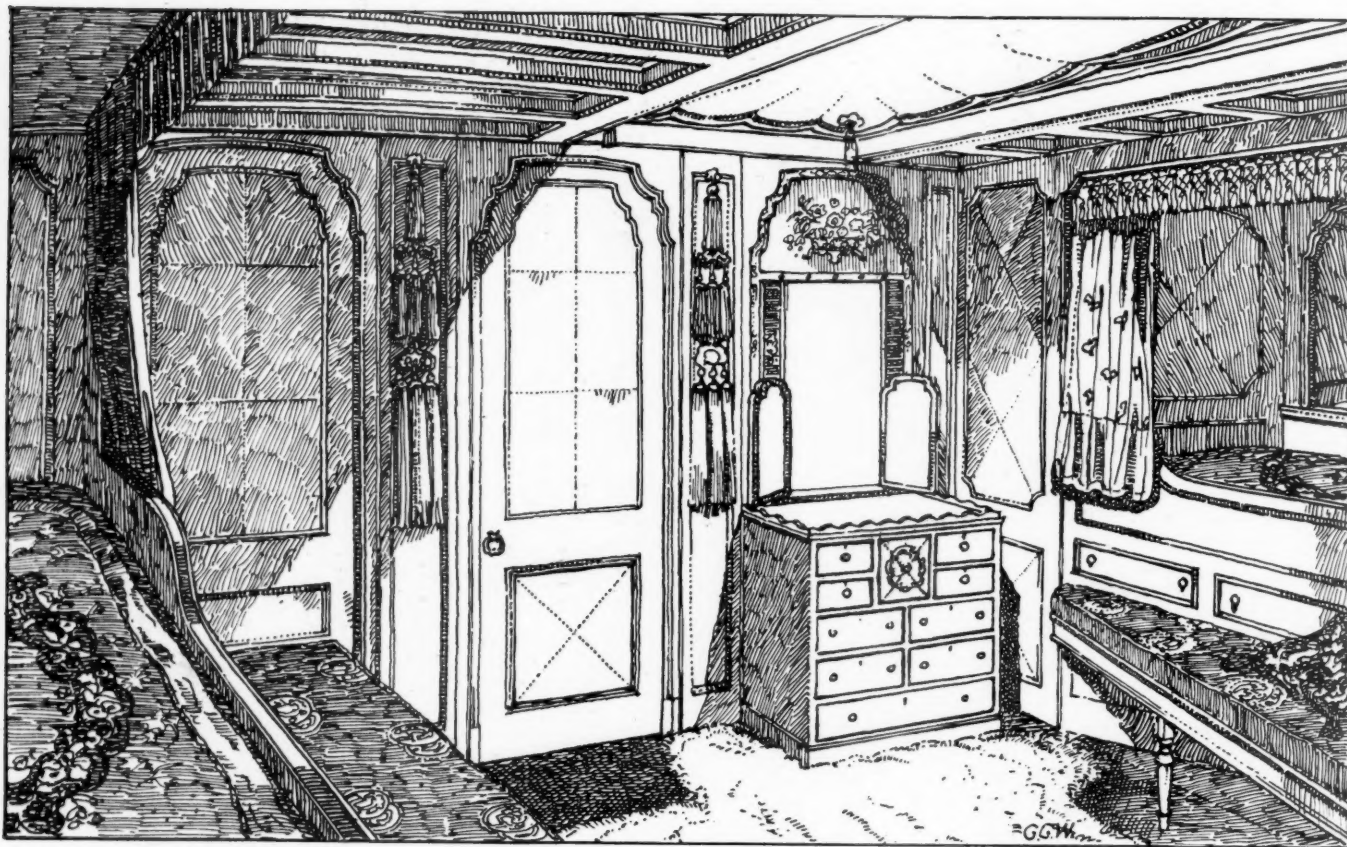
YACHT "NYRIA": SALOON.





YACHT "NYRIA": SALOON.





YACHT "NYRIA": OWNER'S CABIN.



YACHT "NYRIA": OWNER'S CABIN.



YACHT "NYRIA": SALOON FIREPLACE.



introduced, surmounts the dressing-table. At the after-end is a mirrored door, flanked by two tiers of drawers and recesses, in each of which is a jade miniature tree.

A silk velum, brightly bordered, screens the skylight, and the wall lanterns over the beds are of the same design as in the other cabins. A nautilus shell holding an electric bulb provides light for the dressing-table.

The other satinwood cabin is chiefly decorated in pink silk and cream brocade richly embroidered, and has a lacquered Chinese mirror over the dressing-table. A leopard skin covers the floor. The satinwood in these cabins is decorated by ebony inlay and a little hand-painted ornament.

[Unless it be objected that not even a superfluous coat of varnish is a permissible addition to the weight of a racing yacht, it cannot be said that there is anything superfluous among the fittings and decorations of the "Nyria." A pound or two avoirdupois more or less does not materially affect the issue of a yacht race any more than it does that of a boat race or a sculling contest, or even a horse race. The point is not to overdo it; and it would seem that a clipper like "Nyria" could afford to be a trifle handicapped in weight to the very best of her opponents, the obvious fact being, however, that such trifling additional weight as her furniture and decorations impose on her is entirely negligible. It would be that, one could imagine, even if a yacht were considered merely as a racing-machine pure and simple. Clearly, however, a yacht of the "Nyria" type is intended primarily as a very pleasant place to cruise in. If, also, she have a turn of speed that enables her to outdistance most rivals in a casual race or so, that is "a separate ecstasy." It should not prevent the boat's being made cosily habitable, nor produce it so fine-drawn as to fare ill if "Rolled to starboard, rolled to larboard, when the surge was seething free, Where the wallowing monster spouted his foam-fountains in the sea."

Who shall say that reforms were not initiated by that inveterate land-lubber Dr. Samuel Johnson when he thus made his moan: "A ship is worse than a gaol. There is in a gaol better air, better company, better convenience of every kind; and a ship has the additional disadvantage of being in

danger." This comes of being born in a landlocked county, and of rolling along Fleet Street all his days like a barge in a big backwash. Little wonder that in his dictionary he could find no better definition for "Yacht" than "A small ship for carrying passengers"; which is no improvement on Bailey's, "A small Ship or Pleasure-Boat." More to our purpose is the modern lexicographer who writes of "A light and elegantly fitted-up vessel, used either for pleasure or racing, or as a vessel of state, and propelled by sails or steam." Modern he is, but hardly modern enough. His next edition should say something about electricity and petrol, if he must be comprehensive, although racing yachtsmen will not be grateful to him for the reference. Another dictionary-maker has this definition: "A vessel larger than a rowboat, used either for private pleasure, or as a vessel of state to convey distinguished persons from one place to another; a vessel used only for private or official trips, racing, etc. The name is sometimes erroneously applied to public vessels engaged in tourist or pleasure traffic." This would seem to be more flattering than accurate, ranking the yacht among the aristocracy because of its uses rather than by virtue of its lines and its size. It is to be surmised that a yacht is almost as difficult to define as to handle; but "a light and elegantly fitted-up vessel, used either for pleasure or racing, or as a vessel of state," is grateful and comforting. It fits "Nyria" pretty closely.

We have seen how she is fitted and decorated. An article in the same issue of the "Yachting Monthly" (October 1920) from which this description has been, with the permission of its author, mainly derived, states that "Nyria" is built of teak on steel frames, and she ranks in the highest class at Lloyd's. "Besides having a splendid racing record," "Nyria," we are told, "never failed as a cruiser and a home. In all weathers she was dry and comfortable; the exquisite fittings below decks never suffered in the slightest degree." These be words of encouragement for other yacht-owners who harbour any doubts as to the wisdom of decorating the interior æsthetically. The above-given description and the accompanying illustrations will serve an excellent purpose in showing not only that it has been done, but how to do it.]



LAMP TO SALOON.

## Current Architecture :

### Messrs. W. Vernon & Sons' Offices, Cunard Building, Liverpool.

THE offices of Messrs. W. Vernon & Sons, Ltd., comprise the eastern half of the second floor of the Cunard Building, Liverpool, and have just been completed to the designs of Messrs. Willink & Thicknesse, Liverpool.

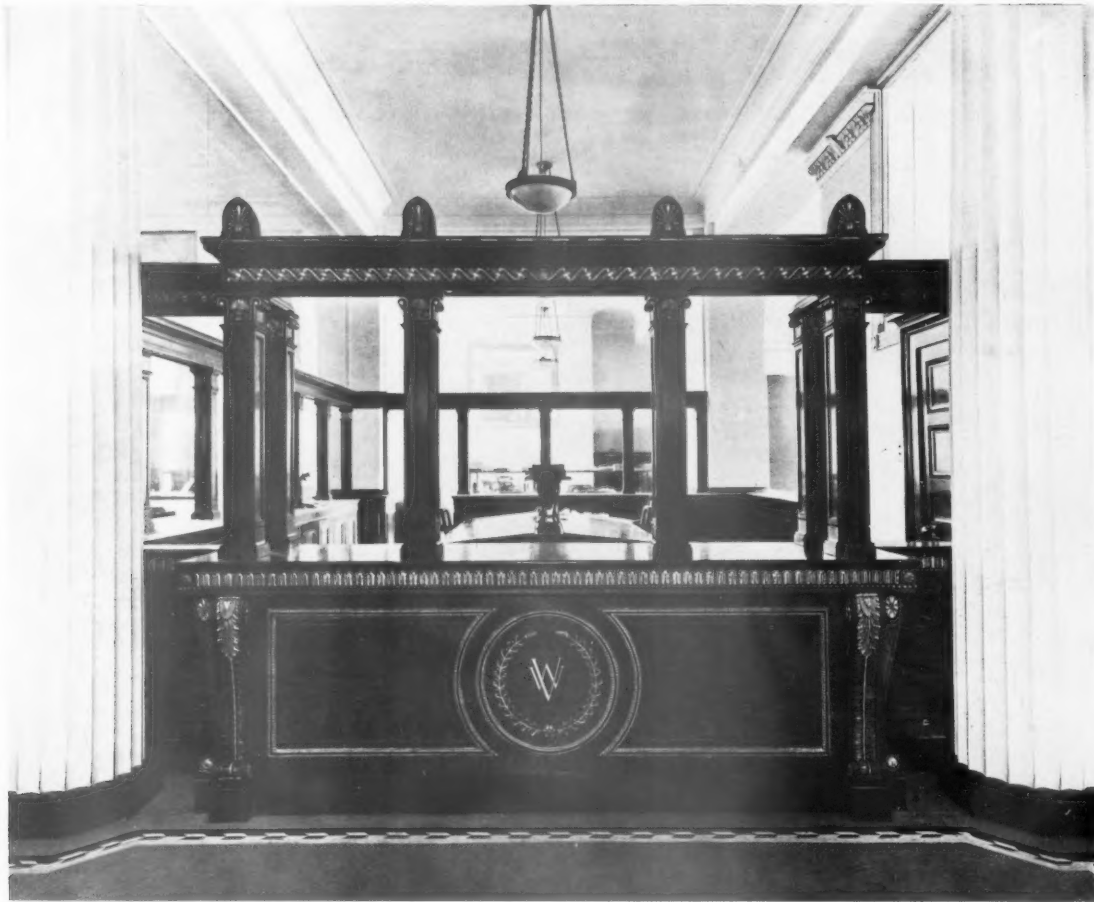
As the accompanying plan shows, they consist of central corridor, eight feet wide, with the board-room and a suite of private offices for the heads of the firm on the right-

hand side, and on the left are divisions for the principal departments—wheat, delivery, cash, etc. At either end of the main corridor is a small rectangular hall, that nearest the entrance containing the commissionaire's table, while at the further end the hall gives access to the sales and other departments. The height of this floor (sixteen feet floor to ceiling) has admitted of the introduction of an Order, casing the concrete piers.



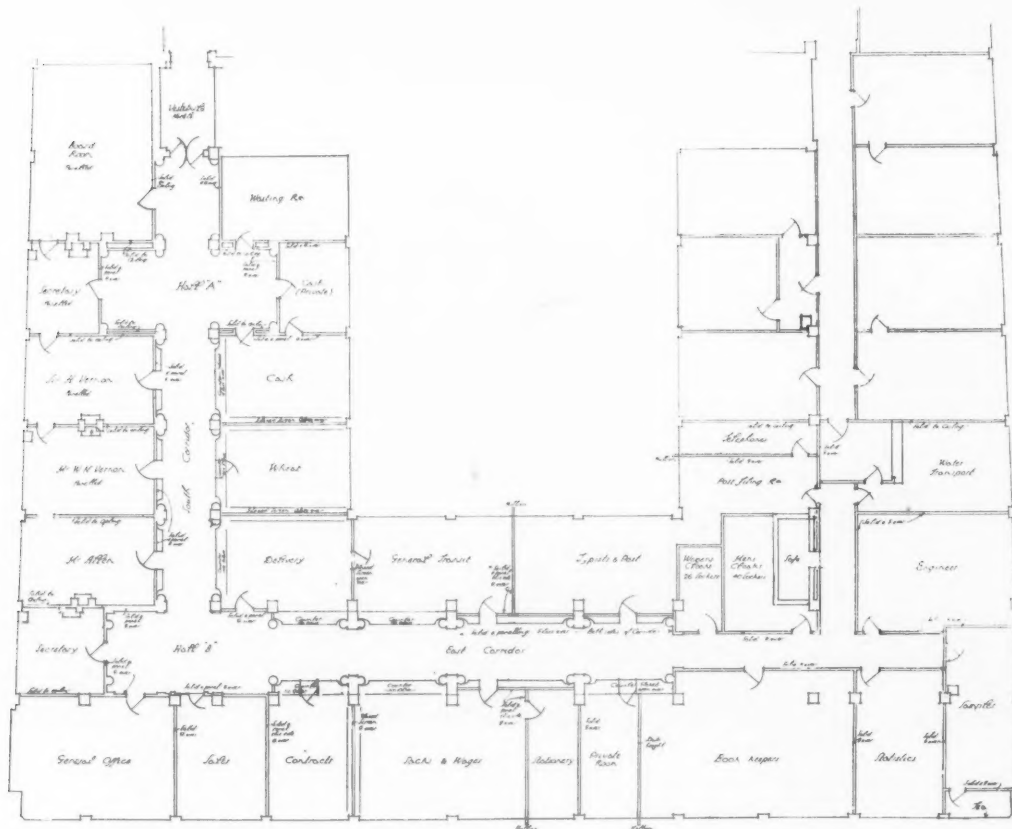
THE LONG CORRIDOR.

*This corridor from the main entrance has fluted Doric columns standing on black marble bases. The floor is covered with grey Rublino with decorated border. The walls and columns are painted a warm stone colour and the ceiling white.*



ONE OF THE COUNTERS.

*The counters are polished mahogany with enrichment in carton-pierre, gilded and toned down to an antique finish.*



OFFICES IN CUNARD BUILDING, LIVERPOOL: PLAN.





MANTELPiece OF PAVONAZZO MARBLE IN THE BOARD-ROOM.



OFFICES IN CUNARD BUILDING, LIVERPOOL : THE BOARD-ROOM.

*This room is panelled in unpolished walnut with an enriched ceiling in fibrous plaster, painted in various colours, the general tone of the ground being a pale green, contrasting with the warm colouring of the woodwork.*





STEPHEN REID  
Drawing by Stephen Reid, R.E.

### GARDEN POOLS AND RESERVOIRS.

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# Chronicle and Comment.

## Salient Features of the Month's Architectural News.

### The Building Trades Parliament.

The tautologically named Industrial Council for the Building Industry has now qualified for its short title of Builders' Parliament by co-opting half a dozen members from each of the great architectural organizations—the R.I.B.A. and the Society of Architects.

### Wren and Reinforcement.

In his presidential address to the Concrete Institute, Mr. E. Fiander Etchells recalled the interesting fact that in the construction of St. Paul's Cathedral Sir Christopher Wren had made use of embedded chains, which on a recent examination were found to be in good condition. But reinforcement of sorts was as old as the early civilizations of Mexico and Peru.

### Lieut. Alick Horsnell's Drawings.

An exhibition of more than a hundred drawings by the late Alick G. Horsnell, held at the rooms of the Architectural Association in Bedford Square, showed conclusively that by the death of this young architect, who was killed in action in 1916 at the age of 34, a draughtsman rich in promise was lost to us. He was not only brilliant, but versatile.

### Memorial Chapel for Ely Cathedral.

At a meeting held recently at Cambridge it was resolved to proceed with the County of Cambridge and Isle of Ely Joint War Memorial. This will take the form of a chapel in Ely Cathedral, and the Dean and Chapter have given one of the bays of the eastern side of the north transept for the purpose. The designing and carrying out of this work has been entrusted to Mr. Guy Dawber, F.S.A., and the work will be commenced as soon as possible.

### Art and the Child.

Mr. Eric Gill, whose work as a sculptor is well known, has declared in an address at an exhibition of children's art at Kensington that our duty is to be as little children in matters of art. We do not agree. It is the last thing we should try to be. We should most sincerely endeavour to become grown-up, and to express ourselves as grown-ups, and to have really grown-up tastes. We cannot "put back the Universe," and the only stage we should reach would be second childhood—a condition common enough at the present time.

### Canadian War Memorials.

The Dominion Government has decided to hold a competition for the design of the Canadian Memorials that are to be erected on the battlefields of France. The assessors will be Mr. Frank Darling, F.R.I.B.A., representing the Royal Architectural Institute of Canada; M. Paul P. Crét, who is nominated by the Société Centrale des Architectes Français to represent the profession in France; and Professor C. H. Reilly, F.R.I.B.A., of Liverpool, who has been appointed to represent the R.I.B.A. by the President, Mr. John W. Simpson. The assessors will assemble in Canada in the spring to arrange the details of the competition.

### A College Magazine.

The "Architectural Revue," which has been produced by "a few Gay Souls" at "The Bartlett Bottega, Gower Street," affords exhilarating evidence of the brilliancy and buoyancy of the student-architects—or some of them—of University College. Its "prose and worse," and most of its pictures, are quite up to the average level of college productions of this class. Two volumes have been produced—not published, the text being typewritten, and the drawings holographs. The humour, extravagant though some of it is, never, even in its wildest moments, oversteps the bounds of good taste.

### The Lost Housing Bill.

The Minister of Health's latest Bill failed to pass through the Lords, not, maybe, because there was anything radically wrong in the Bill or its drafting, but perhaps because it was resented by the Lords that it should be thrust upon them at the last moment—as it was. This "torpedoing" proves a serious thing for the Ministry, for in it was the new legislation necessary for extending the time of the subsidy, and many private builders were looking to it for help during the following months. They have, however, been reassured by Dr. Addison that, though it is not possible to do anything this session, those concerned, and about whose bona fides there is no doubt, will not be allowed to suffer loss.

### The King Charles Statue.

The First Commissioner of Works, asked in the House of Commons whether he would consult with the police and road authorities as to the removal of the King Charles statue at Charing Cross to a site where it would be less obstructive to the traffic, answered very decidedly in the negative. Removal, he said, would involve very serious risk to the pedestal, which was reputedly the work of Grinling Gibbons. He said nothing to reveal the solicitude which doubtless was in his mind with respect to the statue, which Hubert le Sœur modelled about 1633; but he could have strengthened this plea by describing the injuries it has already suffered from removals.

### Rebuilding Louvain University.

Many, many years of patient labour must pass before Reims, Louvain, Ypres, and Arras can ever take on the semblance of their former beauty, yet there is comfort in the thought that a start has been made by the selection of Mr. Whitney Warren, a prominent United States architect, to take charge of the rebuilding of the University of Louvain, destroyed by the German guns during the early days of the war. It is not yet known whether Mr. Warren's task is to be the designing of an entirely new building, or the careful reconstruction of the old, but that will no doubt soon appear. The library was originally the old Cloth Hall of the City, and was appropriated to scholastic uses on the transfer of the University from Malines in 1679. Two hundred thousand volumes are said to have been housed there at the time of its destruction, and though many friendly universities and private collectors are helping to recompose it by the gift of many of their treasures, it is well-nigh impossible to hope that its like will ever again be seen.



*From an original by Francis Dodd.*

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## THE ARCHITECTURAL REVIEW.

### St. Paul's Bridge.

The question of St. Paul's Bridge has been very keenly discussed during the past few weeks. There is some prospect of the work's being put in hand immediately as an antidote to unemployment. Recommendations to change the site have therefore been beside the mark, more especially since Sir Reginald Blomfield, in an interview granted to a representative of the "Observer," has admitted that while the site favoured by architects—that in which the line of the bridge would give a direct vista of the dome—is in some respects desirable, the scheme that has been actually adopted, in which the axial line will run east of St. Paul's and straight through to the Angel at Islington, has the greater practical utility. To postpone the building of the St. Paul's Bridge and contribute what it would cost (now something like four millions sterling) to a pool to be devoted to the regeneration of Charing Cross, is a magnificent idea, involving, however, rather an overdraught on altruism. Yet it has been seriously put forward by several newspaper correspondents.

### Housing and Smoke Abatement.

In the House of Lords Lord Newton asked what steps had been taken by the Minister of Health to ensure consideration being given to the recommendations contained in the interim report of the Departmental Committee on Smoke and Noxious Vapours Abatement by local authorities or other bodies or persons carrying out housing schemes with the assistance of a Government subsidy. He urged that in view of the large number of houses being constructed throughout the country, largely by means of subsidies from the Government, it was only natural that the Government should have the power to

enforce the restrictions in question; yet practically no attention had been paid to the recommendations of the Committee of which he was chairman. Viscount Sandhurst, in reply, said that before the issue of the interim report of the Committee, on 1 June, the attention of the housing authorities was called to the unsatisfactory nature of coal heating and to the advantage of securing heating by other means in order to abate the smoke nuisance. The Housing Commissioners had been instructed to ensure that in new schemes coal fires should be reduced to a minimum and gas-cookers and fires installed. That was practically in accordance with the scheme contained in the report of Lord Newton's Departmental Committee. Arrangements had been made for the erection of sample houses at Acton, in which methods of heating which would avoid smoke would be installed. Further, schemes were being carried out for the installation of central hot-water supplies in 2,700 houses at Manchester, and 700 at Salford. In addition, instructions had been given to all the Housing Commissioners to bear in mind the recommendations of Lord Newton's Committee's report, and a special memorandum had been, or would be, shortly issued to local authorities bearing directly on the report.

### Mr. Woodward Speaks Out.

At the sixty-eighth annual dinner of the Builders' Benevolent Institution, which was held in the Hotel Victoria, Mr. William Woodward remarked on the absurdity of a surgeon being called in to carry on a building business. He also expressed indignation at the embargo on so-called "luxury building." A little more plain speaking on these subjects would act as a wholesome tonic—a simile which Dr. Addison should be the first to admire.

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## THE ARCHITECTURAL REVIEW.

### British School at Rome.

In a speech delivered on 14 December in the rooms of the Society of Antiquaries, at a meeting of subscribers to the funds of the British School at Rome, Mr. Asquith threw off the epigram that the practical contribution of the School to classical scholarship proved almost that here the spade was mightier than the pen. At the same time he suggested that greater publicity should be given to the admirable papers recording the work of the School.

### The Parthenon Frieze.

Professor Lethaby, in "Some Centenary Reflections on the British Museum" in "The Athenæum," a little while ago, points out that all is not known about the works exhibited, and that even from the scientific aspect the most studied works, like the Parthenon frieze, still allow of fresh discoveries. For instance, there has recently been put into place a small fragment which explains the attitude of the lovely Aphrodite of the eastern frieze. Her left foot rested on its toes in such a way as to throw the knee up on which Eros leaned. Again, Professor Lethaby observes that one of the horses in the frieze has a trace of a painted circle in its eye, which is enough to show that the eyes were painted, and suggests that several parts and details otherwise incomplete must have been indicated in painting. A striking instance of this is the sceptre held by Zeus: a short middle length is carved, the bottom third must have been attached in bronze, while the upper third was painted. This is proved, contends Professor Lethaby, by comparison with the corresponding figure on the right of the centre—Athene, who held a long spear slanting at a similar angle to the long sceptre of Zeus. These strong, symmetrically opposed lines, so  $\diagup \dots \diagdown$ , would have been of

great importance in the composition. As scholars are aware, a delicate female foot has for long been attached to the male body of the citizen farthest to the left from the group of gods. The fall of the drapery and the line of the shin of the neighbouring figure are further proofs that this fragment is not in place. The writer suggests that the fragment really contains parts of the figures 2 and 3, and remarks that it looks, indeed, as if it would fit over the slanting broken edge of 2. If this should ever in the future prove so, it would allow of a more perfect "restoration" of 3, incidentally correcting Carrey's drawing. The figure turned to the front and looked back, so that the right foot must have been in the position of that on the fragment.

### Co-operation for Quality.

Co-operation to keep up quality is not a novel adventure; but nowadays it seldom takes the form of a trading concern. Art-craft guilds, with quality as the principal aim, are familiar enough, and some of these—usually the most healthy and most stable of them—are run on trading lines. They are kept fit and strong and clear from fads by the knowledge that they must either pay their way or cease to exist. The art-craft guild system is a healthy mode of conducting business and of encouraging art, and there are several flourishing firms, with which every architect is acquainted, which are conducted on guild principles without adopting the guild title. While, however, combinations of art metal-workers are not rare, a combination of the makers of metal-work that is made for use rather than for adornment seems to be a new application of a familiar idea. Such an association has been formed, with the professed objects of setting up a standard of quality and of standardizing design—two confessedly desirable objects.

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## THE ARCHITECTURAL REVIEW.

### Grants to Private Builders.

The House of Lords having rejected the Ministry of Health (Miscellaneous Provisions) Bill, the Government must seek legislative sanction for subsidies to builders completing houses after 13 December 1920, and it is proposed to extend by twelve months the period during which the subsidy can be earned.

### The Threatened City Churches.

What has become of the recommendation to the Bishop to demolish nineteen of our City churches? There was great talk about it a short six months ago, and the papers were filled with paragraphs of protests and angry resolutions passed by old City companies and bodies of good citizens. Maybe the recommendation has been withdrawn until some more favourable time, or perhaps has been altogether dropped.

### R.I.B.A. Prizes and Studentships.

The R.I.B.A. awards of prizes and studentships for 1920-21 were announced on 17 January as follows: Measured Drawings, Medal and £50, J. H. Odom, A.R.I.B.A., Sheffield; Hon. Mention, Cecil Leckenby, York. Godwin Bursary and Wimperis Bequest: Silver Medal and £130, Charles B. Pearson, F.R.I.B.A., Lancaster. Tite Prize: Certificate and £100, Gordon Holt, London, N.W.; Hon. Mention, A. Gilchrist Paton, Glasgow. The Essay Prize and the Grissell Prize for Design and Construction were not awarded, and for the Owen Jones Studentship there were no entrants.

### Building Guild Housing.

The resignation by Mr. Stephen Easten of his post as Director of Production in the Housing Department of the Ministry of Health has drawn attention to certain anomalies of the Guild system of building. The Guilds, Mr. Easten shows, are accorded a very unfair preference over the professional contractor. "The Guild contract," he says, "guarantees the workers a five-per-cent. profit. No matter if their estimated cost be doubled in working, there is no penalty. If they estimate £1,000 and build for that, they get a profit of £50, but if they save £200, say, on this estimate, they only receive £40 profit. If the house costs £1,500, they make £75." Mr. Easten naturally refused to be a party to such ridiculous finance, and his clear and copious explanation of the reasons for his withdrawal has opened the eyes of the public to the iniquity of the Guild system and to the feebleness and fatuity of the Housing Department's policy.

### State Interference in Building.

Nearly the most damaging indictment of the Government's adventures in housing is that set forth in a letter which Mr. P. E. Roberts, of Worcester College, Oxford, has published in "The Times." He thus caustically summarizes the situation: When the shortage of houses became acute, "there were two possible courses of action. One was to allow economic courses free play to develop their recuperative power; the other was to manipulate and neutralize those forces by State action." The second or wrong course having been adopted, the result has been to tide over (or seem to tide over) the initial difficulties at the cost of stereotyping and intensifying the main evil. Hence the present muddle. Unfortunately, the Government is so deeply sunk in the mire that the means of extrication are not obvious.

### Walcot Etchings at Tothill Street.

The exhibition of Walcot etchings at 29 Tothill Street, which has hitherto been reserved for architects and their friends, will, after 15 February, be thrown open to the general public for the remaining weeks of its duration. There are many art lovers and classical scholars for whom the Roman compositions have a peculiar fascination as the work of a master of his craft and as inspired reconstructions of the glories of a long-forgotten day. These will welcome the opportunity of making closer acquaintance with the work of William Walcot, and to all such a very cordial invitation is extended.

### An Atelier Competition.

In 1919 the Society of Architects established a "Victory Scholarship" to commemorate the services of members in the war, and to honour those who fell. For this scholarship the competition was conducted on the Atelier system, and the prizes have been awarded as follows: Competition A (design for a porcelain factory), Mr. Trenwith Wills, A.R.I.B.A., who received his architectural education at the Liverpool University School of Architecture, the Royal Academy Schools, and the atelier of Mr. Fernand Billerey. Competition B (design for a lecture amphitheatre), Mr. F. P. M. Woodhouse, A.R.I.B.A., who was trained at the Architectural Association Day Schools and in the office of Mr. Robert Atkinson, F.R.I.B.A.

### Decoration and Unemployment.

Under this heading an eminent firm of building contractors issue a humane plea for the unemployed painters who might now be usefully and economically engaged on work that is being held up until the spring season. Much of this work, the contractors declare, could be done equally well now to the advantage of all concerned, for labour and materials are certain to be dearer when the demand for both greatly exceeds the supply, as it invariably does during the "spring-cleaning" season. The firm in question invite architects to use their influence with clients to remove a prejudice that acts very cruelly on the workers, causes much vexatious delay in getting work executed, and considerably increases its cost.

### Paris and London.

In relating his experience of the Paris traffic, a writer in "The Athenæum" repudiates the assertion that "they order these things better in France," and finds pleasure at home in the thought that the shapelessness of London is compensated for by the security from injury one feels in its narrow streets. "In our immense and kindly city of London there are no wide avenues, no carefully designed meeting-places of roads. If roads do happen to meet, they impinge in a casual and unpretentious fashion." The Paris of to-day is, indeed, a spectacular city built for great striking effects. Long vistas lead the eye away and away, and awake in the mind desires for the distant, the difficult to achieve. How different it is from London, where everything conceals itself, where no statement is made without reservations! St. Paul's has scarcely space to breathe, the new Westminster Cathedral is totally suffocated, and nobody has any idea what it looks like from outside. A railway runs practically through Southwark Cathedral. Almost all our principal streets are narrow and tortuous, and have the further merit of leading nowhere in particular—but we are free from the enormous acreages of peril, those deadly stretches of no man's land, whereon no human being can hope to stand upright and live in the murderous rush of the



From an original by Francis Dodd.

## The Commercial Aspect of Craftsmanship

Many executives of to-day talk strongly of the inefficiency of men they have to employ; the craftsmen firms have less difficulty in such respects.

To employ good workmen, to make them reasonably secure in employment, to carry out the proper dictates of good usage and consideration—these are commercial factors which are recognized to-day, and which give the finest results in workmanship, in expeditious fulfilment of contracts, and in satisfactory service.

The good craftsman respects himself, his employer, and his work. He takes a laudable pride in exercising his dexterity. He is loyal and staunch, and he looks upon himself as an integral part of the firm for which he works. He is keen to give satisfaction and the best that is in him. He is willing and courteous.

Architects realize the enormous importance of work done in the best spirit, and the influence this has on the final results.

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## THE ARCHITECTURAL REVIEW.

six thousand taxis of Paris. The writer compares the City of Light to a theatre or monumental palace, yet asks wisely, who would care to live in such when one might dwell in an unpretentious house? In Paris, too, the passion for the spectacular has sometimes carried the designers of the city beyond the bounds of common sense. No one but a monomaniac for vistas would have conceived the plan of making the Gothic-cum-Rococo-Oriental Trocadero peep through the straddling legs of the Eiffel Tower, down the whole length of the Champ de Mars, at the stately eighteenth-century Ecole Militaire.

### Lansdowne House.

A newspaper rumour that Mr. H. Gordon Selfridge had purchased Lansdowne House with the intention of using it as his private residence was promptly contradicted. It is rather a pity that the rumour was not true, for Mr. Selfridge is an art-lover, and would have been an admirable custodian of the collections for which the fine old house had become famous. Of the work of Reynolds, Gainsborough, Romney, and Lawrence there were excellent specimens, and the antique sculptures are even more precious heirlooms than the pictures. Nothing is more unlikely, however, than that the Lansdowne family would care to part with their rich inheritance of art treasures, in which category the house itself must be included, for it was built (about 1763) by Robert Adam.

### Organized Art.

An article in the "Morning Post," followed by interviews with established artists of various kinds, has opened up a discussion on the state of the arts and of artists in England to-day. It would seem, in one artist's opinion, that the day

of small isolated groups and societies is over, and that we must move towards a form of organization more in line with the needs of the times. All the small societies, it is prophesied, will die of lack of funds, and the only thing which can do for us what the Salon d'Automne did for so long for the French is an organization centralizing the independent groups outside the Royal Academy. It is pointed out that such a federation would keep costs down by eliminating the office expenses of so many "groups," to say nothing of galleries and the advertising of exhibitions. It all looks eminently feasible on paper, but the question is, Who would consent to federate? Members of the different clubs are often rather clannish, and one might as well expect the Royal Academy to open its doors to all forms of art. Nevertheless, union is strength.

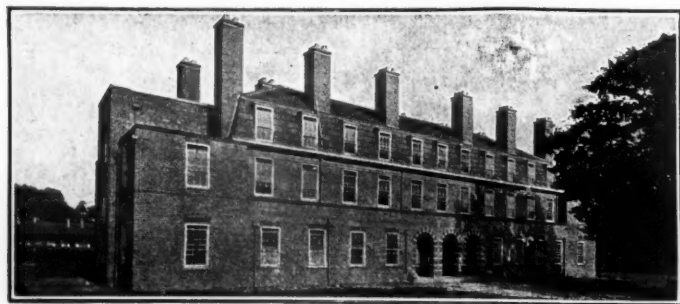
### Handicraft in the Elementary Schools.

At the conference of Educational Associations held at University College, Gower Street, at the beginning of January, one of the speakers drew this lurid picture of the present state of art-teaching in the elementary schools: "Unhappy boys and girls came in their Sunday best, each with a brown paper parcel, in which there was always a pipe, an inlaid tray, a mat for ironing, scissors, a tidy, and a sort of thing which they called a soap-dish. They were all the same sort, made in the same way, to the same pattern, and with the same finish. The wretched teachers in London had to carry on this wretched work and make these wretched boys do those wretched things all their wretched days. A system of training which might be the salvation of our education system had become one of the blackest blots upon that system." Reform in this matter should no longer be delayed, lest latent talent in the elementary schools remain undeveloped.

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## THE ARCHITECTURAL REVIEW.

### CATALOGUES & TRADE NOTICES.

#### "Doriclite."

The General Electric Co., Ltd., Queen Victoria Street, London, E.C. 4, bring to notice their "Doriclite" Pendants, the object of them being to make possible semi-indirect lighting in lofty premises or where a white ceiling is not available. This is effected by the introduction of an upper reflector constructed of similar material to the translucent bowl, the two being arranged relatively to each other, the size of the reflector in relation to the bowl having been determined by scientific tests carried out with the view of ascertaining the proportions necessary for the attainment of maximum efficiency. The "Doriclite" units are made of "Equiluxo" (the "glass without glare"), an onyx-like translucent medium of uniform density which transmits a perfectly diffused, agreeable light, and is of ornamental appearance.

#### The British Commercial Gas Association.

In the current issue of the British Commercial Gas Association's magazine entitled, "A Thousand and One Uses for Gas," a most interesting account is given of the modern heat-treatment methods adopted in the large shipyards around San Francisco and Oakland. During the rush of shipbuilding in the last months of the war, the time record of shipbuilding was reduced by one half by this Company, and large hulls left the ways only one month after the keels were laid. These remarkable results were due in no small degree to the efficient use of town's gas. Every one of the thousands of rivets which

held the iron plates of the ships together was heated by gas. Gas was also used in the shaping of every plate and beam. The magazine is profusely illustrated with photographs of the shipyards and shops, and should undoubtedly be read by every one interested in the construction of ships or in the manufacture of constructional ironwork. Among the subjects dealt with are rivet-making and heating and the bending of angle iron. Copies (price 6d. each post free) may be obtained from the Secretary of the British Commercial Gas Association, 47 Victoria Street, Westminster, S.W. 1.

#### The Chatwood Safe Co., Ltd.

A sumptuously produced brochure, "The Modern Burglar, and the Story of Treasure," has been sent to us by the Chatwood Safe Co., Ltd., who dedicate it "to bankers, controllers of firms, and all those having in their keeping gold, silver, precious stones, securities, or records of vital kind"—possessions which the lust of thieves, appetite of fire, or destruction by violence may cause to be lost or ruined. In nearly fifty pages the complete evolution of banking is given—from the time when the first dog buried the first bone in a hole in the ground to the present day when, with a modern Chatwood in one's building, one's treasures are "safe as the Bank of England." There are illustrations of ancient keys, and the double-bitted Chatwood Safe Key, of which it is impossible to take a wax impression, and burglars are dealt with from the magpie to the user of that most formidable implement, the oxy-acetylene blow-pipe. It is a most readable book, and one to give comfort to every millionaire, banker, and goldsmith, and bring dismay to the heart of the modern cracksman.

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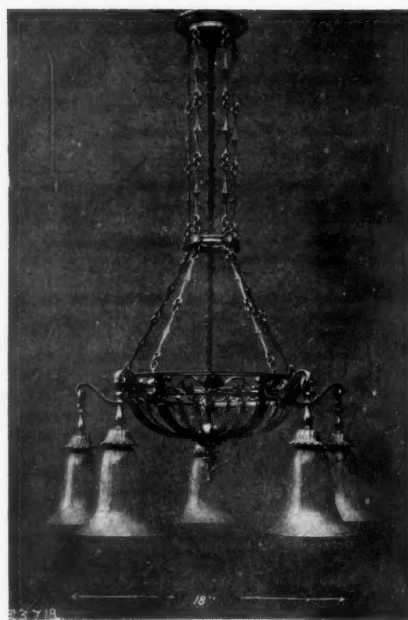
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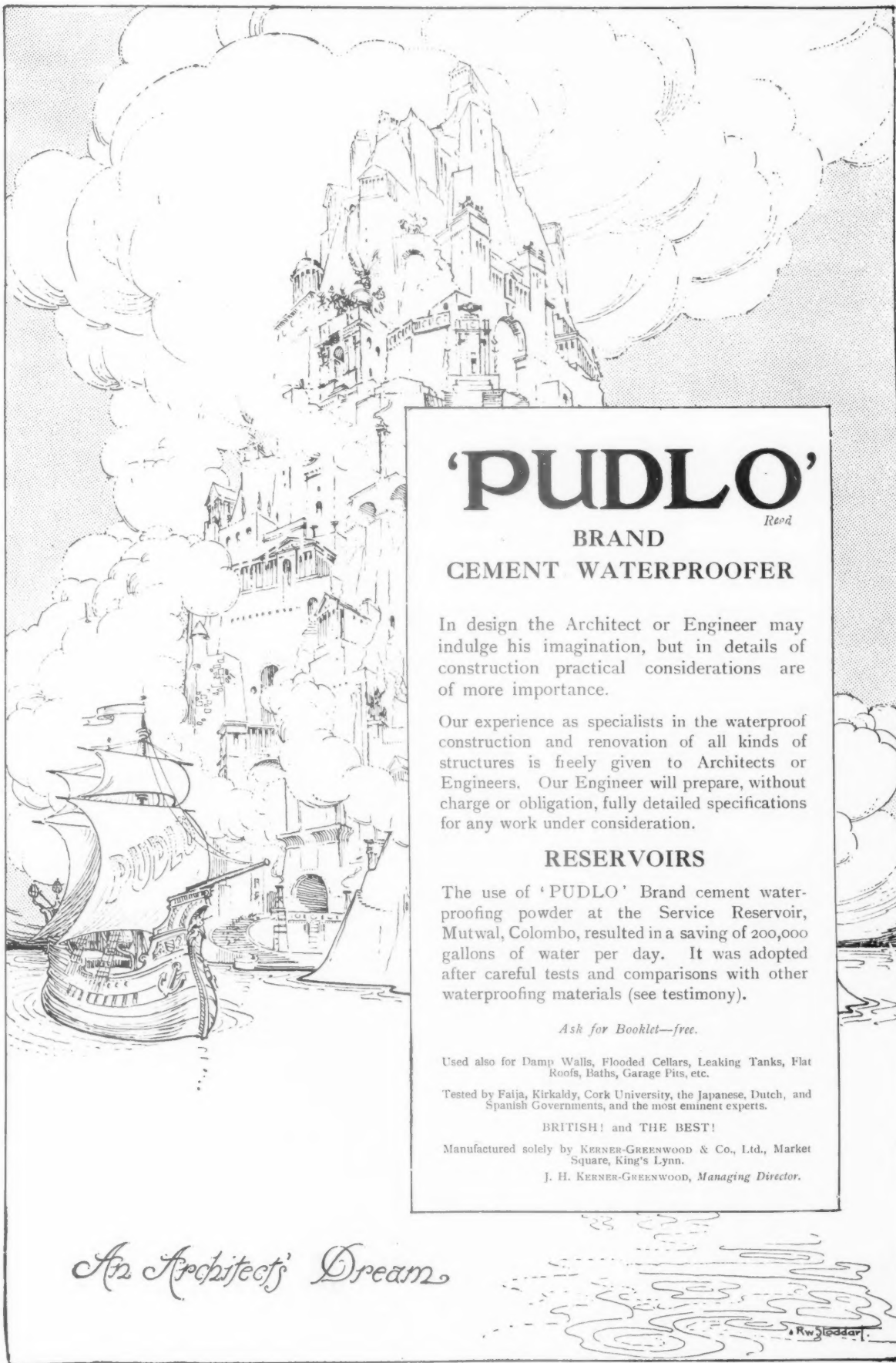
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*R. W. Stoddart*

Drawing by R. W. Stoddart, R.I.B.A.



# Chronicle and Comment.

## Salient Features of the Month's Architectural News.

*We have pleasure in announcing that the Editorship of this REVIEW has been undertaken jointly by Mr. Ernest Newton, R.A., and his son Mr. W. G. Newton, M.A.*

### Educational Propaganda.

Architects realize very fully the supreme value of an educated clientèle and the great importance of fuller appreciation (on the part of the general public) of the work and the art of the architect. So great and so obvious, indeed, are the advantages of obtaining an enlightened public, that it is clearly worth while to make a strong systematic effort to educate and enlighten them. Such an effort, we note, is being made by Messrs. Archibald D. Dawnay & Sons, Ltd., who, in a double-page advertisement which appears in this month's REVIEW, make a preliminary announcement of a very remarkable scheme by which, we gather, they intend to convey, month by month, with the necessary illustrations, such information on the work and the art of the architect as may serve to arouse the sympathetic and appreciative interest of the building public. From the advertisement it will be seen that the co-operation of architects in this campaign of enlightenment is most cordially invited, and Messrs. Dawnay are to be congratulated on the inception of so enterprising and public-spirited a scheme.

### Sir W. B. Richmond.

Sir William Blake Richmond, R.A., whose father, Mr. George Richmond, R.A., had christened him in memory of William Blake, died on 14 February at the age of seventy-eight. Among architects he will be best remembered for his zeal for smoke abatement and for his fine series of sketches done in Greece and Rome. His one great artistic mistake was his unsuitable decoration of St. Paul's Cathedral with glass mosaics.

### New Pictures at the National Gallery.

Three new pictures are now on view at the National Gallery. The largest is a full-length portrait of the Third Marquis of Hamilton by Daniel Mytens, presented by Mr. Colin Agnew and Mr. C. Romer Williams, and hung in Room XXV. In Room XIX will be found a small panel, lately acquired, representing "Lot and his Daughters." It is a Dutch work dating from about 1510. In the vestibule hangs the "Virgin and Child," by Fra Filippo Lippi, recently on view at the Burlington Fine Arts Club, and since presented to the nation by Lord Brownlow.

### Rome School Painting Scholarship.

Old fashions in art often recur. For a considerable time Scriptural subjects were taboo. Now they seem to have come into favour again. At any rate, it is with a painting of "The Deluge" that Miss Winifred Knights has gained the scholarship of the British School at Rome. Moreover, it is very unconventional in style, a writer in the "Observer" saying of it that, "based on the study of the Primitives, flat in treatment, angular in design, strongly expressive of rushing movement, it has nothing whatever in common with the customary R.A. gold medal pictures." If the painter was strong enough to flout convention, and yet to win the scholarship, there must be in her picture merits which far outweigh flatness and angularity.

### Sir Robert Lorimer, A.R.S.A.

A few months ago Sir Robert Lorimer's achievements as an architect who is also an artist were recognized by his election to an Associateship of the Royal Academy. Burlington House was thus slightly ahead of the Royal Scottish Academy in bestowing this honour on the architect of that exquisite gem, the Chapel of the Knights of the Thistle, which Sir Robert added to the fine old Cathedral of St. Giles in Edinburgh. He has designed several fine mansions in the Scottish Baronial style, and has restored several old castles; but it is his learned and beautiful work on church interiors that has brought him most fame—that of an architect profoundly and minutely versed in all the architectural arts and crafts.

### Industrial Art.

Mr. W. Rothenstein, President of the Royal College of Art, spoke to the members of the Royal Society of Arts last month on possibilities for the improvement of industrial art. He held that we are not making use of the human material as we should. The considerable number of young men and women who desire to serve the community by their creative gifts had not the chance given to what were called practical people. The temptation on the part of craftsmen to become teachers was greater every day. On the subject of the public taste Mr. Rothenstein referred to the growth of curiosity shops in every capital of Europe as pointing to the fact that large numbers of people were not getting from other sources what their taste required. "We artists," he said, "hold that the public taste is infinitely greater than most manufacturers and distributors appear to believe. Our first battle is to be fought on that ground, and until that point is settled no vague idealism is going to help us." It is to be hoped that under Mr. Rothenstein's régime the Royal College will succeed in obtaining the confidence of manufacturers.

### The "Mayflower's" Timbers.

The discovery by Dr. Rendel Harris of what he believes to be the "Mayflower's" timbers in an old barn at Jordans, Buckinghamshire, was bound to lead to covetous thoughts in America. No one, however, has been able to persuade the Quaker owners of the barn to part with the building, but members of the Pacific Highway Association have succeeded in begging a piece of the wood to be placed in the front of the Peace Portal which is being erected on the Canada-United States boundary as a memorial of the hundred years of peace. The presentation of the relic was made last month.

### The Builders' Parliament.

The Building Trades Joint Industrial Council, which was well-nigh dissolved last year, met again last month in London. The business in hand went through much more smoothly than at the October meeting, but the resignation from the Parliament of its Scottish members was a trouble which had to be talked about and faced. It was decided that a deputation should go to Scotland in an attempt to obtain reconciliation, but the Scottish members give as their reason that conditions in the North differ from those in the South, and that as they are represented at the Parliament by only a minority, they are often called upon to agree to proposals adverse to themselves. The next meeting of the Council will be held in Edinburgh, and maybe that has been arranged with a view to reconciliation and a fuller hearing and discussing of Scotland's case.



*From an original by Francis Dodd.*

## Craftsmanship and Competition

The Building-Contractors' business imposes heavy responsibilities upon them. Varied in execution, manifold in detail, permanent in nature, it requires equipment and financial resources of the most extensive order.

The architect and building-owner rightly look to the Contractor for efficient work—capable handling of men and goods—expeditious and willing service. They also require the comprehensive interpretation of design and detail. The Building Contractor to give satisfaction in the

highest sense must be a craftsman, with æsthetic perception as well as constructive and business ability.

Building Contractors of repute are jealous of their responsibilities and of their ability to meet them. They take a pride in all they carry out. Each building is to them a creation, a call to their dexterity, a demand upon their loyal service.

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## THE ARCHITECTURAL REVIEW.

### The Royal Gold Medallist.

On almost every occasion in making the yearly recommendation of a recipient for the Royal Gold Medal, the R.I.B.A. chooses infallibly the right man for the award, which is the greatest non-competitive purely architectural honour that can be bestowed. Even the layman will appreciate and applaud the choice this year of Sir Edwin Landseer Lutyens, whose name is familiar all the world over as that of the designer of the Whitehall Cenotaph. Of the great part he is playing in the constructive work for the New Delhi, the general public (except that infinitesimal section of them who have seen his designs at recent exhibitions of the Royal Academy) know little or nothing; nor are they aware of the many mansions, and other important buildings, that, a decade or more ago, had gained for him the admiration of the entire architectural Profession. He has the good fortune to be nominated at a comparatively early age and while in full strength and activity for the medal that is usually awarded as the crown to a distinguished career that is virtually ended. Sir Edwin (who, by the way, was awarded years ago a French and an Italian medal for exhibition pavilions), being still in the prime of life, may therefore be said to have received the medal while still in mid-career of the Profession he adorns.

### Tapestry Comes Into Its Own.

For the magnificent exhibition of textiles in the Victoria and Albert Museum we are mainly indebted to the French Government. The scheme for a retrospective exhibition was initiated during the war, and since the advent of peace French

and British Committees have been appointed, and a collection of tapestries, carpets, and woven and embroidered fabrics has now been received from the French Government. These form the nucleus of the exhibition. Never before, in England at least, has there been such a display of the beautiful art of tapestry, an art which in this country we have made several heroic efforts to revive. The north court of the museum has been transformed into a Salon d'Honneur under the supervision of M. Dumonthier, Administrator of the Mobilier National, by means of a remarkable series of Gobelins tapestries and Savonnerie carpets from the collection under his charge. A series of brocades and embroidered fabrics from the same source, chiefly of the Napoleonic period, is shown in the large cases in the central hall of the museum. Other valuable loans from well-known French collections occupy the south court. Loans obtained in England occupy a much smaller space, but efforts have not been spared to make them worthy of the remarkable collection sent from France. H.M. the King has lent a Flemish tapestry panel of the sixteenth century; a set of tapestries, the subjects after Boucher, with furniture *en suite*, has been lent by the Duke of Portland; and there are other important loans.

### TRADE AND CRAFT.

#### Carpets of the Orient.

Messrs. Harrods, Ltd., send a book of Oriental carpets dedicated "To that happy company of men and women who, diligent in life's affairs, cherish still within the sanctuary of their souls an altar for the hallowing of Beauty." Specimen rugs from Kermanshah, Kuba, Shirvan, Bokhara, Sehua,

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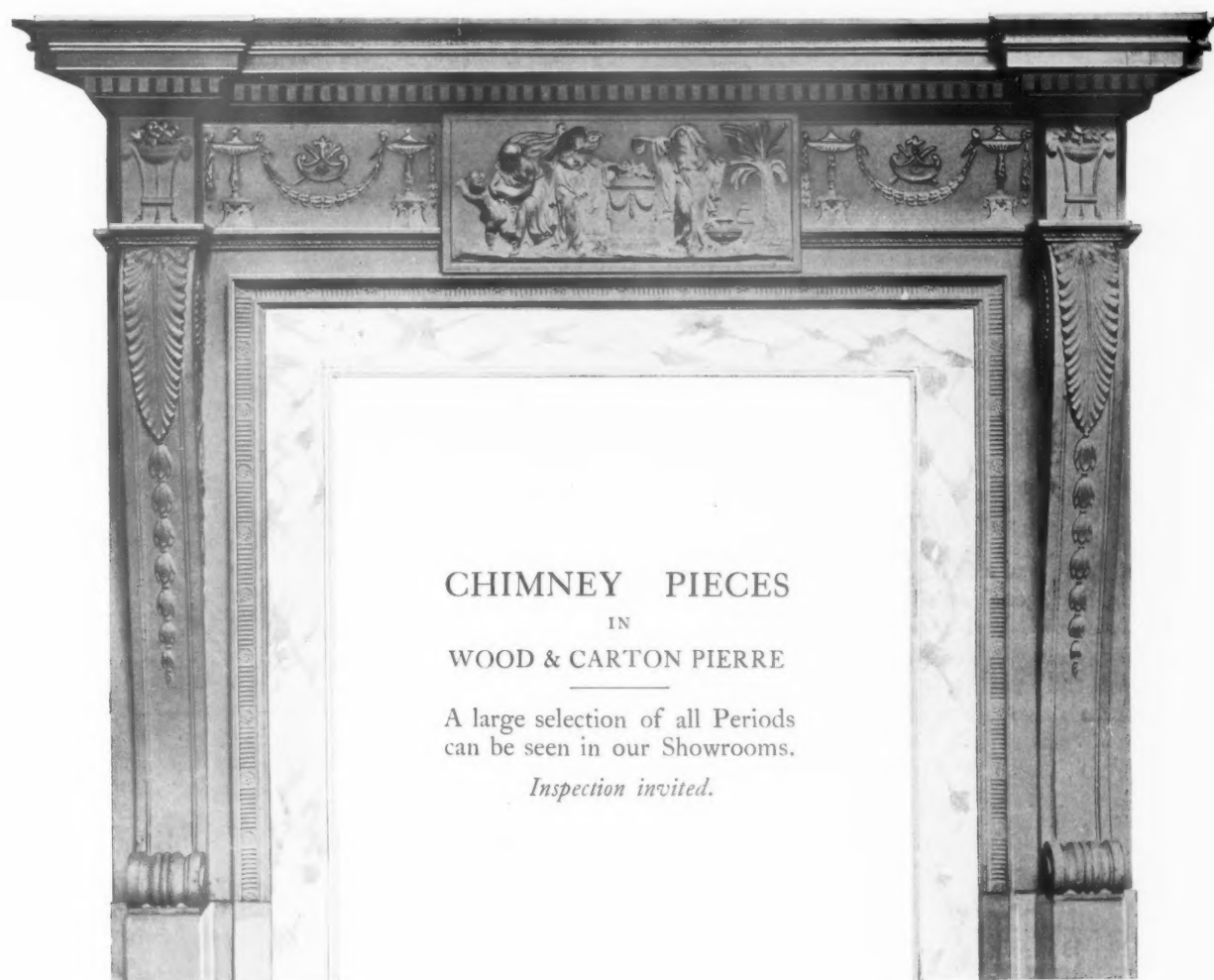
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## THE ARCHITECTURAL REVIEW.

Kashan, Sarouk, and Tabriz are illustrated, with a fifteenth-century example from Ispahan—in the design of which is to be found the wonderful Ispahan blue, the secret of which had been lost for centuries—and a sixteenth-century carpet from Isaphan in which the colour is still mellow and full, although the pile has been worn by countless footfalls. It is not every man who will pay seven thousand pounds for a rug, nor every man who would refuse a score of thousands for his purchase, nor every man who, looking on the rug, would tell you that the sight of it afforded him twenty thousand pounds' worth of sheer satisfaction; yet the Messrs. Harrods say they have stood with this man, and his sincerity did not admit of question. There seems hope for art even to-day.

### Electric Light Fixtures.

To design electric-light fixtures that harmonize effectively with all styles of decoration calls for considerable experience. The Edison-Swan Electric Company, Ltd., by their long connexion with the electric-lamp industry, are exceptionally well placed to deal with this class of work.

For many years past they have been manufacturing all kinds of fixtures, from the simplest form of fitting to the more elaborate "Period" styles, and many important installations have been carried out. In most cases the services of the Edison-Swan artists have been freely utilized in the preparation of special designs. A recent example of fixtures supplied under architects' supervision will be found in the offices of the Commercial Bank of London, Ltd., 37-41 Gracechurch Street, London, E.C.

The design illustrated is of a fixture in cast bronze, finished semi-indirect fitting, hexagonal in shape, with satin-finished bent glass, panelled bowl, and satin-finished oblong glass

panels behind the Greek key ornamentation around the top of the bowl, suspended by six-way oblong link chains from a cast ceiling plate.



The Edison-Swan Company have a great variety of choice fixtures always on show at their London and Provincial depots.

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## Publications.

### Eighteenth-Century Ceilings.

Nowadays the interest of architects and the public inclines towards a study of the arts as they were practised in Europe and America during the second half of the eighteenth century. This highly interesting reprint of "A Book of Ceilings in the Stile of the Antique Grotesque, Composed, Designed, and Etched by George Richardson," focuses attention on the aims of those artists who, at that date, considered delicacy of ornament, geometrical patterning, Attic grace, and fecundity of invention to represent the tidal mark of achievement in the polite arts. To-day we know better than to attempt a slavish reproduction of the "Antique Grotesque"; for after a century of experiment the picture presented by the eighteenth century is becoming plain.

Little is known of the early life of George Richardson beyond the fact that before he was thirty years of age he obtained a reward offered by the Society of Arts for a design. This triumph came after a three years' tour in France and Italy, which, if Dossie is to be believed, began in 1760. Examination of the art catalogues of the period proves Richardson to have exhibited both at the Society of Artists of Great Britain and at the Royal Academy. His work evidently included the design of carpets and ceilings. The Greek ceiling at Kedleston is attributed to his free fancy, as is the design of the church at Stapleford in Leicestershire, which it is supposed he prepared for the Earl of Harborough in 1783.

In the early part of the year 1773 George Richardson was residing at 95 Great Titchfield Street, Cavendish Square, from which address he edited the book of which the reprint is now under review. His letter "To the Public," which opens his argument for the published designs, proves him to have been an assistant, probably with Bonomi, in the office of the Adam brothers; for he states, "Having had many Advantages in the Study of Architecture, both at Home and Abroad, under these eminent Masters, Messrs. Adam of the Adelphi, for whom I am employed in drawing and designing upwards of eighteen years: I now propose, with the utmost Deference and Respect, to offer to the Public, and submit to its Judgement, a Collection of Ceilings which I have some Reason to hope will meet with their Approbation. As many of the principal Nobility and Persons of Distinction, and the most eminent Architects both in Town and Country, have already patronized them and warmly recommended the Publication, being persuaded, from the stile in which they are composed, that they cannot fail of a favourable Reception."

The foregoing prefatory remarks shed much light on the so-called "Adam Manner," which in reality was shared and exploited by many architects, builders, and craftsmen of the day, whose names have passed into oblivion, but whose works remain, often in remote parts of the kingdom. Taste for the antique on strictly classical lines was developed on the literary side long before the architects threw off their reverence for strict Palladianism; for example, the publication of Spence's "Polymetis" did much to direct such men as Taylor, Robinson, and others towards the goal ultimately achieved by the trio from Scotland. Otherwise how is it possible to explain the interior decorations of the Governor's Room at the Bank of England by Sir Robert Taylor, which have a flavour that is distinctly Adamesque, or to account for the delightful ceilings in Bedford Square, in any other way than by the fact that

Leverton employed Bonomi to design them? It is interesting to record that on occasion Flaxman and Nollekens, as well as Carlini, did not disdain the modelling of bas-reliefs. We should also like to know more of such plaster-workers as the firms of Clayton and Coney, evidently of Edinburgh, and more also of the Messrs. Rose, who executed the trophies and the ceiling ornaments for the coved ceiling in the Grecian Hall at Kedleston; but such side issues demand especial research.

To revert to the career of George Richardson: We find he devoted practically his whole life to the publication of books for the benefit of his fellow-designers. He published "Statues, Bas-Reliefs, Drawings, and Pictures in Italy and Flanders," "Iconology, or a Collection of Emblematical Figures" (1779), "A new Collection of Chimney-Pieces" (1781), "Five Orders of Architecture and Observations on the Antiquities at Rome, Pola, and South of France" (1760-63). In Richardson's folio volume, "New Designs in Architecture," published in 1792, there is a curious advertisement stating the author's terms for teaching architecture—a distinctly novel departure for the eighteenth century. Other publications organized by Richardson include "New Designs of Vases, Tripods, etc." (1793), "Capitals of Columns and Friezes from the Antique" (1793), "Original Designs for Country Seats or Villas" (1795). By far the most important of Richardson's works was the publication of "The New Vitruvius Britannicus" (1802-8), a work illustrating the country houses and public buildings erected during the last quarter of the eighteenth century, valuable for its authoritative drawings and letterpress. Many of Richardson's designs for ceilings can be consulted among the archives in the Soane Museum.

The plates illustrated in the original volume and included in the reprinted edition comprise illustrations of the ceilings for the mansion of Lord de Montalt in Dublin; designs for furnishing the semi-domes of the Society of Artists' exhibition room in London; designs for the embellishment of rooms in various mansions, and drawings of the coved ceiling (previously mentioned) for the Grecian Hall at Kedleston. All the designs for ceilings have a geometric basis. They have been set out with care and respect for symmetry. Most have the faults of being too minute in detail. The aim of the architects of this period was to exaggerate the scale of even the smallest room: hence their predilection for minute detail.

As a contrast to the foregoing, it is interesting to compare a ceiling by Adam with one designed by Chambers. The former reduced the architectural features to effeminate terms, while the latter endeavoured to fit his embellishment to the scale of human requirements. Holland, the self-named originator of the "Græco-Roman Style," in reality a *mélange* of Palladian and Greek forms culled from Stuart and Revett, produced the finest interiors of the late eighteenth century, as can be instanced in the library at Woburn Abbey and at Southill, not to forget the vestibule of Dover House and the hall of Carlton House. The delicacies of the Adam manner will continue to be observed for many years, but we must not expect to see a return to a strict observance of such effeminacies. The reprint of Richardson's book is interesting for comparison and useful as a guide-book to certain phases of decorative treatment.

A. E. R.

"A Book of Ceilings." By George Richardson, F.S.A. Forty-eight plates. London: MDCLXXIV. Reprint by William Helburn, Inc. Sole English rights: Technical Journals, Ltd., 27-29 Tothill Street, Westminster, S.W.1. £4 net.



# Chronicle and Comment.

## Salient Features of the Month's Architectural News.

### A Correction.

By a slip of the pen we described the marble work in the Old Street Branch of Lloyds Bank (illustrated in the February issue of *THE ARCHITECTURAL REVIEW*) as being by Mr. George Fenning. This work was carried out by Messrs. Fenning & Co., Ltd., of Hammersmith.

### Gothic Architecture.

Professor Dearmer's lantern lectures on "Gothic Architecture" will commence on Wednesday, 4 May, at 5.30 p.m., at King's College, Strand. Owing to the large numbers who have attended, the course is being moved into the Great Hall of the College. It is open free to the public and will continue into June.

### Borrow and an Old Vicarage.

It is stated that a former vicarage at Llangollen is to be converted into a café by a Lancashire firm of charabanc proprietors. It was at this old vicarage, we are reminded, that George Borrow "was entertained during his memorable visit to 'Wild Wales,'" the then vicar being the father of the present Archbishop of Wales.

### Architecture and Commerce.

Mr. H. Gordon Selfridge's excellent speech at the Architectural Association dinner put fresh courage into those who have plenary faith in good architecture as "good business," and his words carried the greater weight from the knowledge of his hearers that he has practised what he preaches, his fine building in Oxford Street having set a new standard for commercial architecture in England.

### Sale of Etchings.

A sale of etchings at Sotheby's on 9 March included several that were the property of the late Rev. Stopford Brooke. "Piccadilly Circus at Night in War Time, 1915," by Muirhead Bone, was sold for £98, while a portfolio of thirty-two etchings by John Crome, the founder of the Norwich school of painting, brought no more than £25 10s., and a "Nocturne" by Whistler was knocked down for £27.

### Correction.

Last month, in recording the distinction recently bestowed upon Sir Robert Lorimer by the Royal Scottish Academy, we inadvertently referred to the new honour as an Associateship. Sir Robert, however, was elected an Associate nearly twenty years ago. There should have been a much shorter interval between the Associateship and the full Membership to which he has been too recently elected.

### The Art of the Theatre.

The University of Liverpool is a spirited institution. The vigour and enterprise of its School of Architecture are familiar enough. The whole policy of the university seems to be infused with the same leaven. We now learn that it has appointed Mr. H. Granville Barker to a public lectureship in the Art of the Theatre. There are certain points on which he and Professor Reilly will no doubt be glad to exchange ideas, to the advantage of the arts they respectively represent.

### The Building Trades Exhibition.

Readers of *THE ARCHITECTURAL REVIEW* who will be visiting the Building Trades Exhibition at Olympia are invited to visit the Technical Journals Stand, E 87, where all books and periodicals published by the House will be on view. The various volumes dealing with the Art of Architecture have an interest for art-lovers both inside and outside the profession, and it is unnecessary to enlarge upon the practical value of technical books and working drawings.

### The Holy House of Loreto.

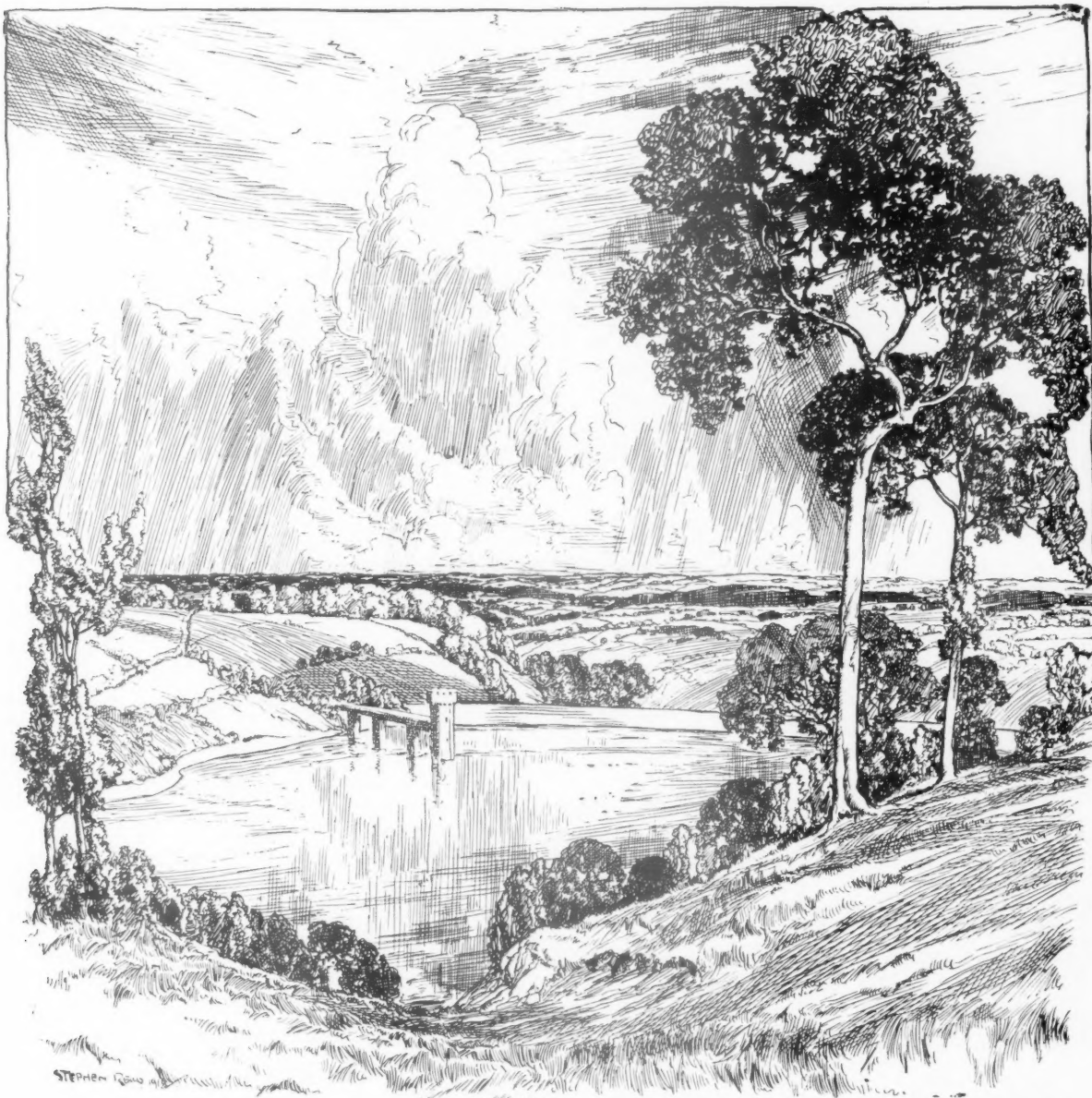
Fortunately the damage done by the fire at the Holy House of Loreto, near Ancona, is less considerable than was at first reported. An image of the Virgin has been totally destroyed, and the altar on which it stood has suffered severely, but the walls of the Holy House have not been injured. At Ancona, it will be recalled, Trajan's Roman arch stands on the Mole; and near the ruins of a Temple of Venus there is a Byzantine cathedral of the eleventh century.

### The Queen at Oxford.

Our reproduction in colours of Mr. William Walcot's fine water-colour sketch of the entrance to Christ Church, Oxford (see frontispiece to the present issue), serves to commemorate the visit of Her Majesty the Queen to the University on 10 March to receive the degree of D.C.L. Architects will note with peculiar pleasure that among the gifts accepted by Her Majesty on this occasion was a vellum-bound copy of Sir Thomas Jackson's "History of the University Church of St. Mary"—quite an appropriate old-world function.

### Westminster Abbey Ornaments.

Plate and vestments in the possession of the Dean and Chapter of Westminster Abbey were exhibited for the first time on record to illustrate a lecture given last March by the Rev. Jocelyn Perkins (sacrist and minor canon) on "The Ornaments of Westminster Abbey." Strangely enough, the lecturer said, the oldest piece of plate in the Abbey was one of the most recent presents—a piece of Elizabethan plate that probably had belonged to an Oxford College or church. The first inventory of the Abbey's treasures was made in 1388.



Drawing by Stephen Reid, R.E.

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## THE ARCHITECTURAL REVIEW.

### Dynamic Symmetry.

Mr. Jay Hambidge's paper on "Dynamic Symmetry in Ancient Architecture," read before the Royal Institute on 1 March, was followed with great interest. Mr. Hambidge has ascertained his data and elaborated his theory with great industry, and it may be said of his conclusions as it was predicted of Praed's parson's sermons—that "All who understand admire, And some who do not understand them." Whether they are well founded or baseless is really of minor importance compared with the undoubted fact that they stimulate both general and special interest in early architecture.

### The "Garden City" of Düsseldorf.

Düsseldorf, which was occupied by the Allied troops immediately after the indemnity offered by the Germans had been rejected, has been described by a newspaper writer as "a mixture of an industrial centre with a garden city in which art enjoys an honoured place." Besides its extensive steel and iron trade, the town is a notable centre of textile manufactures. From 1805 to 1815 it was in the hands of the French, to whose genius, Heine would have it, the town in which he passed his childhood owed all its grace and all that is sound in its regard for art.

### Sale of Empire Furniture.

At Vienna, beginning on 8 March, a sale was held of Empire furniture and Napoleonic relics. The collection, which was made by the late Count John Palffy, includes a beautiful writing-desk which had been presented to Napoleon by the City of Paris. A Viennese banker, Herr Reitzes, bought it for £6,500. Empire armchairs went for £25 apiece, whereas, according to the Vienna correspondent of "The Times," "four early Victorian suites fetched the ridiculously high price of 100,000,000 kroners (£50,000) for the four." Adam chairs were included in the sale.

### Westminster Hall Roof.

A recent visit of members of the R.I.B.A. to the work in progress at Westminster Hall brought out once again some interesting particulars as to the renovation of the roof. It will be remembered that the timbers of the fine old roof—a masterpiece of ancient carpentry—have been eaten hollow by the small grub known as *Xestobium tessellatum*. Sir Frank Baines has devised an ingenious means of preserving the outward appearance of the roof, the timbers concealing a steel structure which carries the weight, which the woodwork had become quite inadequate to support.

### A Renatus Harris Organ.

The historic organ of St. Sepulchre, Newgate, built in 1670 by Renatus Harris, shortly after the Fire, has now completely broken down, and to put it into a thorough state of repair and carry out other necessary renovations to the church a sum of £5,000 is required. The vicar and churchwardens appeal to the parish and to citizens of London generally to help them to find the money, and the appeal should meet with immediate and generous response, not only for the historical interest of the instrument and the renown of its maker, but because its silence is a deprivation to hundreds of workers to whom it used to be played during their dinner-time.

### London's Housing Scheme.

At the meeting of the London County Council held on 15 March, the Housing Committee reported that the Ministry of Health "would not agree at present to expenditure being incurred on any works, or on preparing for any works," other than those required for the Ilford section of the Dagenham estate. The Council seemed disposed to accept the Minister's view. It would seem that they are rather afraid of the consequences of their own fit of megalomania. Finding now that it is easier to conceive grandiose schemes than to carry them through, they must regard the Minister of Health as a *deus ex machina* appearing in the very nick of time to save them from the consequences of their one resolve to spend heroically.

### Sir Frederick Wedmore.

As an art critic, Sir Frederick Wedmore, who has died at the age of seventy-six, was equally remarkable for his sincerity and his geniality, two estimable qualities that are commonly, but quite erroneously, held to be incompatible. Another popular superstition which his career contradicts is that an art critic never creates, but can only snarl at the creations of others. Sir Frederick did much creative work—poems, novels, short stories, essays—and he never snarled. For thirty years he was chief art critic of "The Standard." He had lectured and had given readings in the chief English cities and at Harvard and Baltimore, and had written much on French art. He was knighted in 1912, in which year he published his "Memories," a book of social and literary reminiscences.

### Mr. Edmund H. Sedding.

A notable church designer and ecclesiologist passed away on 21 February in the person of Mr. Edmund H. Sedding, F.R.I.B.A. He was a skilful draughtsman, and a doughty prize-winner, gaining in 1884 the R.A. medal for measured work, in the following year the R.I.B.A. medal for measured drawings, in 1886 the English Travelling Studentship for design at the R.A., and in 1887 a special Pugin Medal for sketches. Four of his measured drawings are hung on the walls of the Black-and-White Room at the South Kensington Museum. He designed many fine churches in Devon and Cornwall, and effected many restorations. He designed also the cathedral of Dunedin, New Zealand. He had been articled to Mr. John D. Sedding, on whose death, in 1891, he began practice in Plymouth.

### Blomfield's "French Architecture."

Sir Reginald Blomfield, R.A., completes in the two volumes which Messrs. Bell will publish this month, under the title of "A History of French Architecture from the Death of Mazarin till the Death of Louis XV," the account of French classical architecture of the old regime, upon which he commenced work over twenty years ago. No comprehensive and authoritative account of this period has yet appeared, although it has had more influence on quite modern architecture than the Italian Renaissance itself. Sir Reginald's researches have led him to question, in detail, certain established reputations, notably that of Jules Hardouin Mansart, the architect of Versailles, upon whom he makes some unfavourable criticisms. His volumes are fully illustrated with reproductions of contemporary engravings and his own drawings, and will be published at four guineas net.





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## THE ARCHITECTURAL REVIEW.

### A New Art Movement.

One has grown weary and suspicious of new art movements, but the latest mintage in this kind rings true and bears the authentic stamp. It has been conceived in the minds of men of eminent standing in the arts, and it has the powerful support of "The Times," which has devoted to it a series of articles dealing with the need for art in everyday life—beautiful buildings, beauty in the shapes, proportions, and colours of the common objects of utility, such as lamp-posts, letter-boxes, railings, posters, flashlight advertisements, and so forth. A campaign of art is to be undertaken, and no doubt a committee of taste will eventually be formed. It should make incessant war against the physical ugliness which is not so entirely separable from moral and spiritual perversity as some would have us believe. In fact, there seems more reason in the contention that physical and moral obliquity differ only in their incidence.

### Handicrafts Revival.

Considerable impetus to the handicrafts and the minor arts has resulted from conditions arising out of the war. Thus one of the declared objects of a Surrey Handicrafts Exhibition, which was held at the Croydon Public Hall from 8 to 12 March, was "to assist disabled ex-Service men's handicraft organizations." Another was "to further the scheme of the Surrey Garden Village Trust, Limited, which proposes to acquire 533 acres of open land at Addington for division into small holdings." In all this it is refreshing to note an implied revival of interest in handicrafts that in too many instances had been allowed to lapse when "home industries" were swept away by

the factory system. Some of them certainly deserve restoration, and were not really in competition with machine manufacture, and of certain of these the revival seems imminent now that attention is being directed to them by exhibitions similar to that held at Croydon.

### Competitive Bust-making.

It is a besetting vice of the present age that every issue is submitted to the ballot. Not even art is free from this crucial and excruciating test. Pictures have been voted on at various English galleries. Nine busts were sent in by sculptors to be voted upon at a labour exchange in Paris. Jean Jaurès was the victim of this contest; but one sculptor made him look more like Victor Hugo, another like M. Barthou, and a third like Alexandre Varenne, the Socialist Deputy. This democratic method of selection is strictly logical. It is the principle on which Jaurès himself was chosen. Why should it not be applied to his mere bust? Because he was flesh and blood and had tones to his voice, whereas his busts, being cold and dumb, give but scant guidance and less stimulus to the elector, whose competence to make a wise choice in art is as yet uncertified. Those nine busts, all of the same man, placed together must have had a most confusing effect on the beholder. Sometimes when two or more portraits, each by a different artist, happen to be exhibited at the same time in the same gallery, one cannot fail to be struck with their unlikeness to each other, and therefore inferentially their want of fidelity to the model; but nine of them! Their inevitable divergencies must surely exaggerate the "personal equation" of the artist to a degree that is positively shocking. It is wonderful that nine sculptors could be found willing to risk so deadly an ordeal.

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## THE ARCHITECTURAL REVIEW.

### Paris Street Dangers.

Traffic management in the streets of Paris has never been ideally efficient. It is doubtful whether a device that has just been adopted there will be of much use to prevent accidents to persons crossing the streets. Theoretically the device is attractive. If you wish to cross the Boulevard Madeleine, or that of the Capucines, you engage the attention of a policeman, who, if he likes the look of you, will conduct you along a broad bright red strip that has been painted between the opposite sides of the thoroughfare. You cannot miss this strip; it is six feet broad. Even motor drivers are expected to see it, and to slow down as they approach it. They had better do that, as they are to be severely punished if they run anyone down where this red signal shows. But with so much traffic, vehicular and pedestrian, continually passing over it, the bright-red paint will have to be frequently renewed to fulfil the functions assigned to it, and this will involve a considerable addition to the expense of road maintenance. That this very bright idea will justify the expense we take leave to doubt.

### The Maintenance of Old Buildings.

It is stated that the Office of Works is being overwhelmed with offers of historic buildings, the owners desiring to rid themselves of the responsibility of maintenance. Private ownership of a national monument was an anomalous position. Parliament, therefore, found it very reasonable to assume the guardianship of such treasures, and, while forbidding the private owner to destroy or neglect them, offered to relieve him of the expense of maintaining them. Now, it is stated,

so numerous are the offers to transfer historical buildings to the State that to accept them all would outrun the available public funds. Thence arises a suggestion that the disbursements on such buildings might be to some extent recovered by making a small charge for admission to them, or for permission to view them at close quarters. It is to be feared, however, that the yield from this source would be insignificant. In fact, in most of the instances in which such a charge is already levied, the amount realized is hardly sufficient to cover the expenses of collection. Some other solution of the problem must be sought.

### The British School at the National Gallery.

Several additions have been made lately to the collections at Trafalgar Square. The most important of them is Constable's famous picture of "Salisbury Cathedral from the Meadows" (The Rainbow), painted in 1831 and well known to the public through the large mezzotint by David Lucas. The painting, which has rarely been seen in public, has been deposited on loan for a short time by Lord Ashton of Hyde, and is hung in Room xxii, between "The Cornfield" and "The Cenotaph." In the same room has been placed an oil study of trees, probably painted about 1809, in Duncombe Park, Yorkshire, by John Sell Cotman. The picture was purchased recently from Walker's Gallery out of the Mackerell Fund. Crome's "Windmill" will shortly be leaving Room xxiv for Norwich, where it will form part of the Crome Centenary Exhibition. Lastly, in Room xxv there will be found two of the series of pictures painted by Joseph Highmore to illustrate Richardson's "Pamela."

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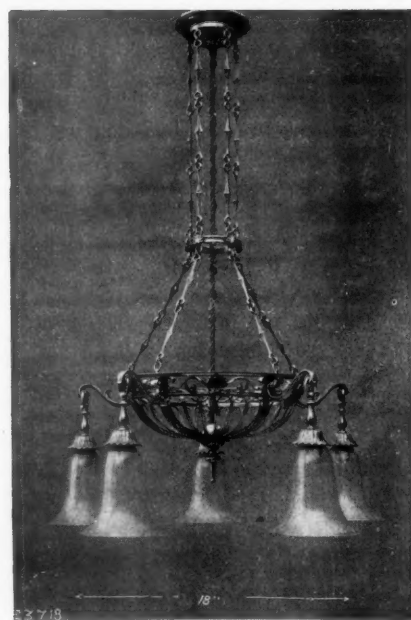
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## Publications.

### A New Philosophy of Art.

ON the loose paper cover which protects the binding of this book ("The Things which are Seen," by A. Trystan Edwards) the publisher states that the work "may almost be described as revolutionary." There was no need for that qualifying "almost." The philosophy of art which Mr. Edwards propounds is, in the most literal and accurate sense, revolutionary. For the majority of those people who are accustomed to call themselves artists it simply turns their world upside down. And it performs this feat, not in a brutal or mountebank fashion, but deliberately and politely.

What the author sets out to do is to formulate an intellectual theory of the visual arts, and he carries that intention through to its conclusion in the most complete and dispassionate manner. His book is divided into three parts. In the first he establishes a hierarchy of the visual arts. Their names no less than the order of precedence he gives to them are not likely to be anticipated by many readers, for some of these arts have not previously found a place in æsthetic philosophy. The Cultivation of Human Beauty, Manners, Dress, and Architecture he maintains to be the major visual arts, and the order in which they are here stated to be the order of their relative importance. To them he adds Painting and Sculpture as "minor arts."

It will be obvious that in the first place everything depends upon the definition of the word "art." In a language so loose as our own the term is commonly applied to things essentially unlike in character. People speak of the art of domestic management, of swimming, of dialectic, and, again, of the art of architecture or of etching. Yet in the nature of the two groups of subjects there is a fundamental disparity. In the case of the former group "art" is employed to denote simply the exercise of some special kind of skill: in the latter it signifies an activity involving mental processes and having aims that do not come within the scope of the former group at all.

Mr. Edwards brings into one category the Cultivation of Human Beauty, Manners, Dress, Architecture, and—as subordinate auxiliaries—Painting and Sculpture, by giving to "art" a very broad meaning. "The purpose of art," he says, "is to enable spirit to declare itself in terms of matter," and throughout the book art is treated as the formal expression of spirit in matter.

By spirit is meant vitality. As vitality is manifest only in a portion of the visible world, "the things which are seen" are divided by the author into three classes—animate nature, inanimate nature, and works of art. The phenomena comprised within the last category he holds to combine attributes of the two preceding classes. The material of which works of art are composed is inanimate, but they are endowed with the formal characteristics of animate nature. "Thus spirit is not confined to the members of the animal and vegetable kingdoms: it also exists, though in a lesser degree, in everything which evinces the qualities of design." Design is defined as the endowment of the inanimate "with some of the qualities which an intellectual analysis has proved to be the distinguishing marks of the animate." In this philosophy, in short, nature and art are so related that the latter is virtually an extension of the former.

The relative positions which Mr. Edwards assigns to his four major and two minor arts are determined by the extent to which he holds that they contribute to the general advance-

ment of the human race. Ultimate social value is the test he applies to them. First, personal beauty must be sought—an æsthetic ideal which includes the ethical—and after that, beauty in the environment of the race. The supreme artist is, from this point of view, therefore he who labours to develop and perfect the human species. Architects, painters, and sculptors are to provide the fitting background for the activities of humanity, and so to "stimulate men's love of beauty that they will cease to tolerate ugliness, and especially preventable ugliness, in human beings." But, whilst architecture is regarded as having an obvious claim to be considered one of the indispensable major arts, because it is "expressed in terms of reality," painting and sculpture are relegated to the rank of minor assistant arts, since they are imitative and present "only reflections of that reality."

We are told by the author that the work now published originated in the idea of an illustrated essay on architectural form, and that it expanded from that idea. The second part of the book contains, then, the nucleus of the whole. It is devoted to a consideration of Form and Subject in art, and is profusely illustrated by very clear diagrams, many of them architectural. In it beauty is maintained to be the result of obedience to certain definite laws of number, punctuation, and inflexion. These laws are explicitly stated, and their application plainly shown by means of sketches. The principles of design here enunciated are, it is claimed, derived from nature: they are applicable to art because art is to be conceived as an annexe of nature.

The third and last section of the book deals with the relation of the artist to society in its collective and individual aspects. Eight selected types are taken as representing society individually—the Statesman, Engineer, Mathematician, Psychologist, Biologist, Historian, Moralist, and Metaphysician—and the theoretic relationship of each to the artist is analysed in as many chapters. All of them are interesting, but two will be read with peculiar pleasure—the one devoted to "The Artist and the Psychologist," and the other to "The Artist and the Metaphysician." The first of these is largely ironic, and sustains an attitude of sub-acid courtesy that is very amusing. The second expresses just what ninety-nine out of every hundred people really "feel" about metaphysics.

Mr. Edwards has written a book that is remarkable for many reasons. It is extremely honest and audacious; it is coherent in its structure, and packed with the results of thought: and it is distinguished by a direct and lucid style. These qualities are not often found to exist simultaneously in a philosophic work. They are to be discovered least frequently of all in treatises which attempt to deal with the theory of art. Honesty and courage in this sphere seem so rarely to be united with the staying-power necessary to build up a consistent doctrine, whilst the capacity to establish a reasoned case and to express it simply and clearly is one that is apparently conferred with great reluctance upon those who write on æsthetics. This being so, Mr. Edwards's performance is all the more impressive. He states his argument dogmatically, but is prepared to abide by the consequences. Throughout he appeals to the judgment of the intellect. Whatever that judgment may be on particular points, it cannot but acknowledge the extraordinary interest and freshness, the complete and dignified character, of the contribution which Mr. Edwards makes to his subject.

In these days of indifferent publishing the fact that "The



## THE ARCHITECTURAL REVIEW.

Things which are Seen" has been produced with evident care calls for some comment. Pleasant type, good spacing, and a well-designed page are now occasions for notice. Both publisher and author are to be congratulated on the appearance of this book in a form so entirely worthy of its content.

LIONEL B. BUDDEN.

"The Things which are Seen." By A. Trystan Edwards. London: Philip Allan & Co. 18s net.

### CORRESPONDENCE.

To the Editor of THE ARCHITECTURAL REVIEW.

Dear Sir,

The article on "Nash" in your March number contains what is said to be a well-known couplet in regard to his introduction of stucco into London as follows:—

He found us all brick,  
And he left us all stucco.

If there are, as one would suppose, other two lines leading up to those quoted, it would be interesting to know what was the word to which "stucco" is rhymed?

My recollection of the lines (there may be others that I know not of) best, or should be best, known is as follows:—

Augustus of Rome was for building renowned,  
For of marble he left what of brick he had found.  
But is not our Nash too a very great master?—  
He found us all brick and he leaves us all plaster.

Yours very truly,

26 East Castle Street,

Oxford Circus, W. 1.

ROBERT P. OGLESBY.

### PRIZES FOR MEASURED DRAWINGS.

The Proprietors of THE ARCHITECTURAL REVIEW offer a prize of Ten Guineas for the best measured drawings, or set of drawings, suitable for publication in THE ARCHITECTURAL REVIEW under the title of Selected Examples of Architecture.

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In judging the drawings the Editors will consider the character and interest of the architectural subject chosen, as well as the quality of the draughtsmanship.

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## Chronicle and Comment.

### Salient Features of the Month's Architectural News.

#### Royalty and Architectural Art.

When, on 19 April, the King and Queen, accompanied by Princess Mary, the Duke of York, and Prince Henry, visited the Building Exhibition at Olympia, the Royal Party honoured the Technical Journals stand with attention, and Her Majesty the Queen was graciously pleased to purchase a copy of "Architectural Water-colours and Etchings," by William Walcott.

#### St. Lazare Abolished.

The old prison for females, St. Lazare, in the Faubourg St. Denis, Paris, is being demolished. Before it suffered the degradation implied in this description, St. Lazare was part of the noble manor occupied by the religious order founded by St. Vincent de Paul, who died there.

#### Billingsgate in the Scales.

A Departmental Committee on the Wholesale Food Markets of London having recommended the establishment of a new fish market on a site elsewhere than at Billingsgate, the London fish trade are almost unanimous in objecting to any scheme that would deprive them of their old and favoured market. It is admitted that extensions are necessary, but it is strongly suggested that these should take the form of additions to the present market. It has been further urged that Custom House Quay should be taken in as an extension to the market, but this proposal gives one furiously to think. The majority report was signed by eight members, and as six of the committee dissented from the proposal to choose another site Billingsgate is likely to get a fresh lease of life.

#### British Museum Appointments.

The Principal Trustees of the British Museum have appointed Mr. C. Tate Regan, F.R.S., to be keeper of zoology; Mr. G. F. Herbert Smith, D.Sc., to be assistant secretary at the Natural History Museum; and Mr. Robert L. Hobson and Mr. Reginald A. Smith to be deputy-keepers in the departments of British and mediæval antiquities.

#### French Art in the Rhine Country.

M. Tirard, High Commissioner of the French Republic, is arranging, with the consent of General Degoutte, commanding the troops of occupation in the Rhine country, a comprehensive manifestation of French art. French museums have been laid under contribution, and very many French artists, as well as private collectors, are co-operating enthusiastically. The idea is to impress the Germans with France's achievements in the domain of art: a civilizing influence.

#### Anonymous Art.

We are threatened with an art exhibition at which the names of the artists will not be revealed until the show is nearly over. The idea is to evade the magic of personality—to bring the public and the critics to see these pictures with eyes unjaded "by the accumulated memories of many shows, by the battalion of artists' surnames, the nomenclature of schools." It is a futile notion. An experienced critic is not at all likely to be baffled by the mere absence of names. The authorship of familiar work is as plain to him as the handwriting on the wall. For him the painter signs his work—not with a name, but with a method that is as peculiar to him as his finger-prints.





*From an original by Francis Dodd.*

## Why Contracts are placed without Competitive Tenders

It is notorious that two statisticians can arrive at different conclusions from the same set of figures.

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But results when measured in the satisfaction of the Architect and Building Owner depend upon other things than figures.

Designs and specifications to the Contractor must mean more than the bases for calculations. In his eyes they must be symbols of a final result—and estimates must permit of that result.

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## THE ARCHITECTURAL REVIEW.

### A Buddhist Fresco.

Sotheby's have sold, for £1,000, a fresco which was brought away, a hundred years ago, by General James Williams, from one of the rock temples of Ajanta. Measuring 16 in. by 3 in., it depicts one of the incarnations of Buddha.

### Famous Pictures Stolen.

According to a message from Weimar, cabled on 11 April, burglars broke into the so-called Grand Museum there on Sunday night and stole a Rembrandt, a Gerard ter Borch, a Netscher, and a Tischbein. The value of the stolen pictures amounts to some millions of marks.

### Duchy of Cornwall Sites.

A portion (more than four and a half acres) of the Duchy of Cornwall estate at Kennington has been sold to the Navy, Army, and Air Force Institutes, who propose to erect there their central depots. A number of working-class dwellings are to be provided. This ought to be another great step towards the reformation of a South London district that is sadly in need of improvement, and is so advantageously situated that it might easily become one of the finest of London's commercial quarters.

### Building Processes "Filmed."

An attractive feature of the Building Trades Exhibition at Olympia (12 to 26 April) was a selection of "moving pictures" shown free to the public. These films, specially prepared by the Architectural Association, illustrated various building processes, including brick-making, fibrous-plaster making, reinforced concrete construction, and woodworking. Another film represented "Portland Stone from Quarry to Building," the building instanced being the Australian Commonwealth premises in the Strand. This use of the cinematograph may be advantageously extended: it is a very agreeable means of imparting a mild form of architectural education to a public that is greatly in need of it.

### Old English Furniture Sales.

Many clearances of fine old interiors are now being made, and the effects are being eagerly bought. From the house at Woodberry Down of the late Mr. C. F. Marriner, who was a noted collector, objects of much interest have been offered for sale. They included a William and Mary marqueterie chest of drawers, mahogany wardrobes, black oak sideboards and cabinets, many old bracket-clocks, as well as silver, engravings, and paintings. Chippendale chairs and a Sheraton wardrobe were among the objects put up for sale at Highfield, Newark, by the executors of Mrs. Quibell. Collections of old English furniture have also been offered at Belsize Park Station, and at Monks Orchard, Croydon.

### Architectural Conferences in Provinces.

Formerly architectural conferences were regularly held in provincial centres, and the Council of the Royal Institute of British Architects has decided to revive the practice. The Royal Institute is the central body to which all the provincial associations are affiliated. The first of the conferences will be held in Liverpool on 23, 24, and 25 June. The Liverpool Architectural Society have kindly offered to act as hosts, and to make the necessary arrangements. The great object of these conferences is to bring provincial members into closer touch with their fellow members in London, and a large attendance is expected. A detailed programme will be issued later.

### A Muirhead Bone-MacColl Exhibition.

Two artists of distinction—Mr. Muirhead Bone and Mr. D. S. MacColl—have joined forces in holding an interesting exhibition of their drawings (at Colnaghi's, in New Bond Street). Many of these drawings incorporate architectural features, and Mr. MacColl has impressive pictures of "Rye from the Building Yard," of Tewkesbury Abbey, and of Notre Dame. It would almost appear, from the austerity of some of Mr. MacColl's work, that this great but severe critic is almost afraid of incurring his own judgments. Mr. Muirhead Bone's wonderful mastery of technique was never more remarkably manifest than at this show, where also Mr. MacColl had on view some beautiful bookbindings, executed by Miss E. M. MacColl.

### Mr. Marcus Stone, R.A.

Mr. Marcus Stone, who had long been suffering from ill-health, and who had reached the age of eighty-one, died at Kensington on 24 March. He was the second son of Frank Stone, A.R.A., who was a friend of the Dickens coterie. The youth, on the sudden death of his father, in 1859, was greatly helped by the novelist, who chose him to illustrate "Our Mutual Friend" and "Great Expectations," and thus gave him popularity which never forsook him. He chose popular themes, such as "The First Love-letter," "A Sailor's Sweet-heart," and other appeals that go straight to "the great heart of the British public." His atelier was one of the several "art houses" in the fashion set by Lord Leighton, and followed by Mr. Alma Tadema and some others of the fortunate few.

### Mr. William Strang, R.A.

Mr. William Strang, R.A., who died suddenly on 12 April at Bournemouth, at the age of sixty-two, was elected A.R.A. in 1906, and it was only last March that he was elected R.A. (engraver), simultaneously with Sir John Lavery. A pupil of Legros, his work was imaginative yet austere. Born at Dumbarton, he had lived and worked in London since 1875. As an art critic has said: "There were, indeed, two separate sides to his artistic nature, the realistic and the imaginative, and his life was spent in an incessant, and sometimes successful, effort to fuse them." Of late years he had devoted himself almost exclusively to painting, especially portraiture, and his recent portrait of Lord Fisher, remarkable for its unrelenting realism, was characteristic of the painter's conception of portraiture.

### A Méryon Acquisition.

This being the centenary year of the birth of Charles Méryon, the British Museum authorities may be the more warmly congratulated on their acquisition of a singularly fine and very rare example of his work. It is the finest of the three etchings made by Méryon at Bourges, and is an undesignated "first state"—a trial proof printed on the green paper for which Méryon had so strong a partiality. Méryon, the son of an English physician and a French dancer, was, like Whistler, of insignificant physique, and, unlike that model of self-satisfaction, took rather a morbid view of the fact—leaving the French Navy, it is said, because he thought that all its officers should be of heroic height and proportions. His "Le Stryge"—a picture of a horrible vampire brooding over Paris—was a premonition of the madness—or, rather, a further proof of it—that ultimately led to his early death in a lunatic asylum, where, refusing all food, he became an early martyr to hunger-strike mania.



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## THE ARCHITECTURAL REVIEW.

### Jean Paul Laurens.

The "peasant genius of the Meridian," Jean Paul Laurens, has died at the age of eighty-three, having been born at the village of Forquevaux, in the Haute Garonne, in 1838, the son of a humble tiller of the soil. His "Excommunication of Robert the Pious," completed in 1875, is now in the Luxembourg, and his "Austrian Staff before the Body of Marceau" secured him the Prix de Salon. In the jargon of the studios, he was a consummate "master of values." Our Royal Academy elected him an honorary member in 1909.

### Victoria and Albert Museum Acquisitions.

The Victoria and Albert Museum rapidly grows richer in treasures. Among recent acquisitions are: A beautiful alabaster image of St. Christopher carrying the child Christ (fifteenth century, and a characteristic example of English mediæval work); a French sixteenth-century marble statuette of Amphitrite, perhaps by Germain Pilon—the best example of French sculpture of this period that the museum possesses; an early fourteenth-century ivory crucifix; two lead portrait busts of the first half of the eighteenth century, and possibly by Roubiliac, whose art in this kind seems an incentive to the young British sculptors of to-day; and a number of other acquisitions. The department of woodwork has been enriched by the purchase of an English oak table of the first half of the seventeenth century, and an Elizabethan walnut sideboard, carved and inlaid, English of the late sixteenth century, of its kind about as good as anything to be found anywhere, its bulbous columns being typical of the fine cabinet-work of the period. The Gothic woodwork of the museum is undergoing rearrangement after the war.

### TRADE AND CRAFT.

#### G. E. C.'s New Home.

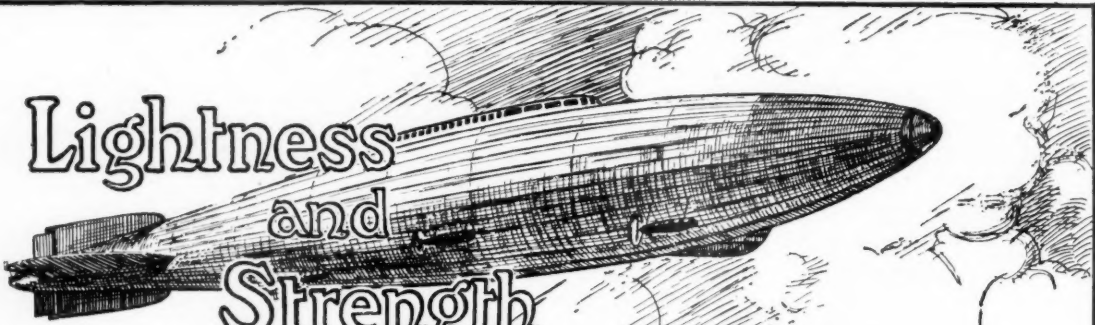
The buildings in Kingsway are nearing completion, and the General Electric Company, Ltd., have moved into their new premises, Magnet House, which was designed by Mr. Frank Atkinson. The showrooms of the company will for the present remain at 67 Queen Victoria Street, E.C. 4.

#### Tredegars Ltd.

At the recent inaugural dinner given at the Florence Restaurant by the directors of Tredegars Ltd., when members of the staff were invited to meet the newly appointed chairman and governing director—Mr. Norman E. Bartlett—Mr. Alex. Maclean, M.A., V.P.R.B.A. (a director of the company) occupied the chair. Among the numerous guests present, in addition to Mr. Norman Bartlett, were Sir Herbert Bartlett, Bart., Mr. Dudley Bartlett, and several representatives of the professional and lay press.

In the course of his remarks Mr. Maclean, having mentioned that Her Majesty the Queen had paid several visits to the company's showrooms in Brook Street, spoke of the pride with which he personally welcomed Mr. Bartlett's appointment, and also referred in appreciative terms to the devotion to duty shown by every member of the staff.

Mr. Norman Bartlett, in expressing his obligations to those present, recalled the early history of the company, and mentioned that even in the Victoria Street days the work executed by them always possessed distinction. It was upon this foundation, he felt sure, that Tredegars' present reputation had been built, and he was confident that every one connected with the firm would help him to maintain it, by personal effort, at the highest possible level.



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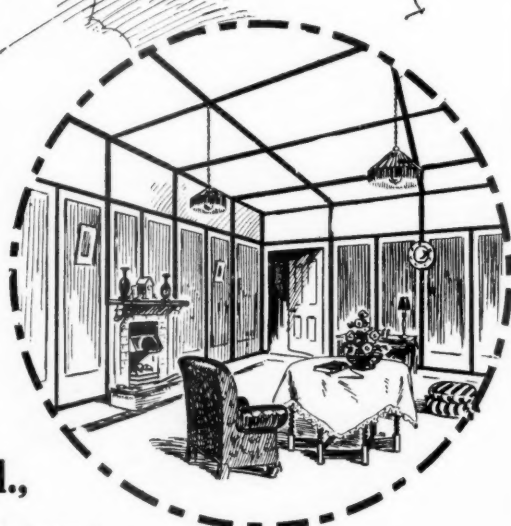
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## THE ARCHITECTURAL REVIEW.

### Waygood-Otis War Relief Fund.

An interesting meeting has just been held at the works of Messrs. Waygood-Otis, Ltd., Falmouth Road, London, to wind up the affairs of a fund which was started in the early days of the war to provide assistance for employees and their families who might suffer in connexion with the war.

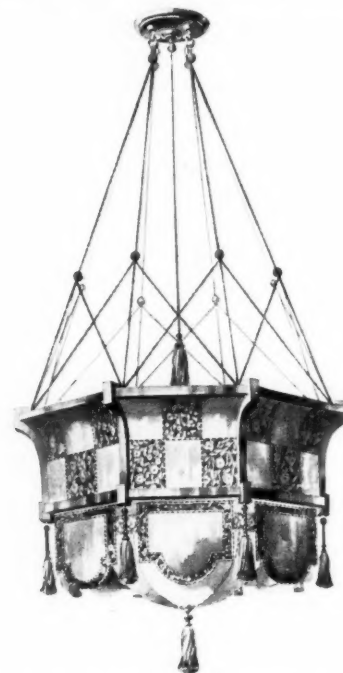
The money was raised by collections in the offices and works, and reached the total sum of £1,014, which, with interest on investments, allowed of a distribution of £1,097 13s. This money was expended in giving assistance to men who were wounded, and to the widows and orphans of those who fell in the war. The expenses of administration amounted to only £2 1s. 4d. for postage, the whole of the work having been done voluntarily by the committee who carried out this very successful enterprise.

### Electric Light Fixtures.

The designing of electric-lighting fixtures to harmonize with the various styles and periods of decoration is work that calls for the services of both the artist and the craftsman. The judicious blending of their joint ideas leads to the production of fixtures that so blend and merge into their surroundings that, instead of standing out as individual units, they become part and parcel of a harmonious whole.

A notable example of this class of work is the fixture which we illustrate. This is one of a set of ten designed and manufactured by the Edison Swan Electric Company, Ltd., to the architect's—Mr. Chancellor, of Frank Matcham & Co.—ideas, for use in the café of the Blackpool Tower Company. This café is decorated in the Italian style, and these specially designed fixtures consist of octagonal wooden frame, stained

green in colour, with panels of various plain and coloured silks. Suspended from the lower part of the framework are eight banners to harmonize, with tassels between. The bowl



in the centre is of white silk relieved with lightly figured designs, thus allowing the maximum amount of diffused light to be thrown in a downward direction. The whole fixture is three feet in diameter, and is suspended by coloured silk ropes.

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## THE ARCHITECTURAL REVIEW.

### PUBLICATION.

#### Authentic Mouldings.

This well-produced portfolio of plates, which comprises a selection of wood mouldings from the best examples, is published by Messrs. Samuel Elliott & Sons (Reading), Ltd., as a catalogue. The drawings, which are carefully prepared, show full-size contours of cornices, friezes, architraves, dadoes, skirtings, and panel mouldings, and are in the majority of cases measured from specimens in South Kensington and other museums, and old buildings such as Knole House and the Petit Trianon. (The latter name has, we notice, been inadvertently mis-spelt on Plate 29.) There are additional plates containing examples from Abraham Swan's "Designs in Architecture," "Architecture" by the Brothers Adam, and other standard works.

The discrimination shown in the selection of the examples is a noteworthy feature of the compilation, which is prefaced by a foreword by Mr. H. Austen Hall, F.R.I.B.A., who expresses the view that acquaintance with the best work of the past is vital to all who design or work in wood. The collection will, without doubt, prove of no small value to architects, builders, and craftsmen alike, since it sets up very high comparative standards to which they can refer at any time.

Representative examples from the Elizabethan, Jacobean, Georgian, Adam, and Louis Seize periods are included in the series, while eight out of the thirty plates are devoted to the work of Wren's time.

*"Authentic Mouldings." Registered Designs, Series No. 12. Reading: Samuel Elliott & Sons (Reading), Ltd. Price 10s. 6d.*

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## Chronicle and Comment.

### Salient Features of the Month's Architectural News.

#### Centenary of the "Manchester Guardian."

On 3 May a banquet was held at the Midland Hotel, Manchester, to celebrate the centenary of the "Manchester Guardian" (which was founded on 5 May 1821), and the jubilee of the tenure of office of Mr. C. P. Scott as its Editor. These celebrations are sufficiently remarkable to be chronicled here because the "Manchester Guardian" is honourably distinguished among its contemporaries for the attention paid to art and letters, by no means excluding architecture.

#### Unity and Registration.

On Thursday, 12 May, at a meeting of the Royal Institute of British Architects, it was unanimously agreed, after full discussion, to accept the principle of "Incorporation" as the basis for unification of the Profession, as outlined in paragraph 4 of Scheme A of the report presented by the Sub-Committee. It was recommended by the Sub-Committee that all architects who are qualified for membership shall in future be incorporated in one organization, namely, the R.I.B.A. as at present constituted; and that, thereafter, the Institute shall give twelve months' notice of its intention to present to Parliament a Registration Bill prohibiting persons whose names are not on the register from practising under the style of "Architect"; save as they may be affected by the foregoing proposals, the constitution of existing architectural societies or

organizations shall remain as heretofore. The alternative scheme, designated Scheme B, or "Federation," and not adopted at the meeting, provided for the admission of qualified architects to any existing architectural society, and for the government of all the societies by a Federated Council. To guard against the obvious danger arising from varying standards of qualification for admission, it would have been necessary to revise and standardize their constitution. The Sub-Committee believes that the new Dental Bill will form a valuable precedent when preparing the registration for architects: it makes careful provision against inflicting hardship on any persons actually engaged in the profession. On the whole, the Sub-Committee's report deals in a broad and statesmanlike manner with an exceedingly difficult subject.

#### Retirement of Sir Hercules Read.

It has been announced that Sir Hercules Read, keeper of the department of British and Mediæval Antiquities and Ethnography at the British Museum, is retiring in July, when he will have completed forty years' service. Sir Hercules Read succeeded Sir Wollaston Franks, to whom he was introduced forty-seven years ago by Mr. Drury Fortnum, whose collection is now in the Ashmolean Museum at Oxford. Sir Hercules Read's connexion with the British Museum will not end with his retirement, since, as President of the Society of Antiquaries, he is *ex officio* a trustee of the Museum.

## THE ARCHITECTURAL REVIEW.

### Glass-scratching at the National Gallery.

What might be called the popular craze for glass-scratching has reached the National Gallery, where the glass of six pictures has been found defaced. In five cases, however, the damage was so slight as to be almost imperceptible. The pictures affected are Van Dyck's portrait of King Charles I, Frith's "Derby Day," "The Raising of Lazarus," by Sebastian del Piombo, paintings by Murillo and Paolo Uccello, and one other Italian work. The defacement is not serious enough to make it necessary to change the glass.

### New President of the Auctioneers' Institute.

At a meeting, held on 13 May at No. 34 Russell Square, London, of the Council of the Auctioneers' and Estate Agents' Institute of the United Kingdom, Mr. Ernest James Bigwood, senior partner of Messrs. Edwards, Son, and Bigwood, of Birmingham, was elected president for the ensuing year. He succeeds Mr. J. Seagram Richardson, of Messrs. Debenham, Tewson, and Chinnocks. Mr. Bigwood, who takes an active interest in local government, and is a magistrate for Worcestershire, was elected a Fellow of the Auctioneers' Institute in 1902, and of the Surveyors' Institute in 1911.

### Victoria and Albert Museum.

A selection from the etched work of William Strang, R.A., whose sudden death occurred at Bournemouth on 12 April, has been arranged in Room 132 of the Victoria and Albert Museum. One of Professor Legros's devoted pupils at the Slade School, soon after that celebrated master was installed there forty-eight years ago, Strang retained even in his later work evidences of the inspiration he then received. His output was a very large one. The etchings exhibited cannot cover the full range, but deal with the period of his activities from the early 'eighties until 1914. Further examples can also be seen in the Students' Room of the Department of Engraving, Illustration, and Design.

### Painted Furniture.

An enterprise of considerable interest was inaugurated in May at 2 Carlton Street, Regent Street, where Lady Henry Bentinck and Mr. J. Borie opened a sale of the painted furniture made in the Canal Workshop, Harrow Road. It is claimed that the handicraft of the Canal Workshop is of the highest order, and as every piece is an individual creation it is necessarily more costly than machine-produced work, but nevertheless the prices are quite moderate. Colour is sparingly used on most of the examples shown, but where this is desired for decorative effects it can be employed in many new and beautiful shades and combinations.

### "Arts Allied to Architecture."

An exhibition of settings, costume designs, and posters representative of the modern stage that was held at the Architectural Association's headquarters, 34-35 Bedford Square, W.C. 1, and remained open until 27 May, was one of a series of monthly exhibitions of arts allied to architecture, of which the next will be metalwork. There was a series of costume drawings by a first-year student, Mr. M. H. Musgrave, some of which were done when he was fifteen. The later ones are a little reminiscent of Aubrey Beardsley. Another pupil, Mr. Brodie, had a Grand Guignol poster of a man with a green face. There were a number of little model stages with scenery by well-known artists. Messrs. Grossmith and Laurillard lent two scenes from "The Naughty Princess," designed by Eric Howard. The costumes designed by G. K. Benda, splendid in their

colour-scheme, if somewhat difficult to place as regards period, were (according to a "Times" critic) the most remarkable designs shown. The simple scenery of "The Beggar's Opera," designed by Lovat Fraser, was shown in the scene where Captain Macheath's wives first forgather. Another Lovat Fraser design was a royal blue bedroom, in which was a canopy bed with a green curtain and a rose cover, the lady of the room wearing a yellow gown.

### An Exhibition of Cottage Furniture.

A really practical exhibition was opened in Manchester towards the middle of May. It owed its usefulness to the benign influence of the spirit of co-operation. The success of the exhibition is to be attributed to the combined efforts of the Manchester branch of the Design and Industries Association, the Women's Advisory Committee on Housing, the Corporation Housing Committee, and the City Art Gallery Committee. The exhibition, which was to be open for a month from 12 May, showed a cottage interior decorated and furnished in accordance with ideas which the Design and Industries Association desires to encourage; and it is reported that "the articles on view are of good design, of serviceable make, bright and cheerful in appearance, simple in construction, and good value for the money. Every article is priced, and it has been a definite object of the Association to furnish the cottage with only such articles as can be obtained by any purchaser in Manchester." To know what an article is going to cost, and where it can be bought, are certainly most important points, but hitherto they have been too much ignored by non-trading associations, who, being shy of any appearance of trade advertising, withhold items of information that are absolutely vital to the issue.

### "Art in Industry."

A preliminary report is issued by the Industrial Art Committee appointed by the Federation of British Industries, in which they express the view that "the Federation could hardly undertake a more useful work than that of assisting the industries of the country to improve the artistic design of their products." They have come to the conclusion that the way to improvement lies through closer co-operation between the industries of the country and the art schools. The committee state further that "with the increase of culture and education, both at home and abroad, the demand for artistic goods is gradually increasing, while, owing to the rise of working costs in this country, and the growth of competition in the cheaper lines of production amongst foreign countries, which have been hitherto the consumers of our products, there is a tendency to force our own productions continually on to high-quality goods. At the same time, competition is every year becoming more definitely international, and many of our competitors abroad have, during recent years, very greatly improved their own standards of design. The principal obstacle which confronts British manufacturers in attempts to improve artistic design is the difficulty of finding designers who have both the necessary artistic qualifications and the practical capacity to apply their ideas." This tallies with what the wallpaper manufacturers, for instance, have often told us—that beautiful designs in plenty are forthcoming, but do not meet technical conditions. Professor Rothenstein, Principal of the Royal College of Art, consulted by the Federation on these points, suggested that (1) arrangements should be made to take students from the Royal College into industrial works and drawing offices on a system of improvership; and that (2) a lectureship for industrial design as applied to manufactures should be founded at the College, the lectureship to be





Drawing by H. M. Brock, R.I.

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supplemented by the appointment of a demonstrator who should be an expert in the industrial application of design. It is understood that a scheme embracing or modifying these and other ideas is under arrangement.

### Current Architecture.

The following is a list of contractors employed on the work of the new offices in the Cunard Building, Liverpool, for Messrs. W. Vernon & Sons, which is illustrated on pages 152 to 154 of this issue: Woodwork, Messrs. Waring & Gillow; plain plasterwork, Messrs. J. Tanner & Son, Liverpool; fibrous plasterwork, Messrs. G. Jackson & Sons; electric wiring, Messrs. J. Hunter & Co.; electric-light fittings, Messrs. Birmingham Guild, Ltd.; floor covering (Rublino), Messrs. Leyland & Birmingham Rubber Company; commissionaire's grille and name plates, Messrs. James Gibbons, Ltd.; board-room mantelpiece, Messrs. J. Stubbs & Sons; antique mantelpieces, Messrs. C. Pratt & Sons; grates, Messrs. E. A. Clark, Ltd.

### St. Martin's Tower, Lincoln.

In 1877 the church of St. Martin, Lincoln, had fallen into decay, and was pulled down. Its tower was then preserved as a concession to sentiment. A few months ago subscriptions were invited towards the cost of repairing it, but it would seem that sentiment had evaporated, for the necessary funds could not be raised, and it has been decided that the tower, having become dangerous, must be demolished. It would seem that enthusiasm for a mere fragment, such as St. Martin's Tower, is hard to maintain; and this lesson should be taken to heart by those who imagine that to leave standing a tower or two would be ample solace for the loss of the threatened London churches. The derelict tower in Upper Thames Street is a melancholy example to the contrary.

### Washington and Lincoln Statues.

No visible progress is being made with the erection of the Lincoln statue in Parliament Square, the excuse, or explanation, being the difficulty of getting the stone for the pedestal. More fortunate, no doubt, will be the three bronze replicas of Houdon's fine bust of George Washington which have been assigned respectively to Liverpool Town Hall, to Sulgrave Manor (the old home of the Washington family), and to St. Paul's Cathedral, between the tombs of Wellington and Nelson. It appears that Houdon had persuaded Washington, at the age of sixty-one, to submit to the taking of a life-mask, and that it is from the matrix of this life-mask that Mr. Frank Ordway Partridge, the American sculptor, has made the three bronze casts which have been presented to England by the State of Virginia.

### "The Curse of Coal Smoke."

In a letter to "The Times" of 18 May, Mr. Ernest Newton writes: "It is depressing to think that from sheer apathy, and because it is nobody's business, we shall go back to the old conditions directly coal is again available. The Coal Smoke Abatement Society has done much, but there are limits to the power of any unofficial organization, and it would seem that, as the suppression of coal smoke so much concerns the health of the community, the Ministry of Health is the natural authority to deal with it. It is ludicrous," he adds, "to allow ourselves to be paralysed by the difficulties. If New York can abolish the curse of coal smoke, London can. Besides being an advantage to the public health, the saving in repairs and renewals would be represented by millions, and the everlasting cleaning and domestic drudgery would be reduced to the vanishing point."

### Ex-Service Men as Builders.

Full details of the Government scheme for the employment of ex-Service men in the building trade, which has been adopted by the National Federation of Building Trades Employers, have been forwarded to housing authorities by the Ministry of Health, together with a circular asking for their co-operation in giving effect to it. The scheme is intended to apply mainly to young ex-Service men, say under thirty years of age, who have been for some time out of employment, and have no regular occupation to which they can return when the present industrial depression is over. In addition, it is to apply to any ex-Service man now employed as a builder's labourer. It is designed to provide training in the crafts which require augmentation, the present deficiency being confined mainly to bricklayers, plasterers, slaters, and tilers. The total number of men to be admitted is 50,000.

### A Good Word for the Griffin.

M. Gabriel Mourey, the eminent French art critic and "Conservateur des Palais Nationaux," who has been lecturing in London and at Cambridge, made a remarkable confession to a "Times" interviewer. M. Mourey exclaimed that there was one piece of sculpture in London he liked much, not as a great work, but because it was so well proportioned, so admirably in harmony with its surroundings. This was nothing more nor less than our maligned Dragon at Temple Bar. The interviewer said: "M. Mourey, you are the first man I have ever heard say a good word for that monument. Samuel Butler, of 'Erewhon,' does, indeed, praise it in one of his books, and he may have been in earnest. But you and he are in a minority." "I should be delighted," he smiled, "to be there with Samuel Butler." Samuel Butler's satire was delicate, elusive; and the French are of an unapproachable politeness, is it not?

### The R.A. Exhibition and Another.

"Few and good" seems to have been the policy of the hanging committee for this year's Royal Academy Exhibition. Nothing is "skied," for only the eye-line is occupied. Naturally there is much bitterness among the rejected, whom the new policy hits very hard. Among them, it is said, is one who had exhibited regularly for fifteen years. Without question, so drastic a change operates harshly on those who find their pictures or their sculpture thus discounted; but while extending to them full sympathy, it can hardly be denied that the policy of exclusiveness makes both for a higher standard of attainment and for the greater comfort of the visitors, who no longer have to crane their necks and strain their eyes to look up at pictures that were not thought worth a nearer view. Sculpture, on the other hand, has been allowed to overflow its former limits, while Architecture has been allowed to fill the wall-space usually accorded it. Taking the show as a whole, one must coincide with the consensus that, while presenting no features of prominently outstanding merit, the average excellence is greater than usual. Yet while, throughout, there is an abundance of technical skill, there is still to be deplored an almost total absence of imagination and fancy, poetry and fine feeling; but these are qualities that elude the schools. With respect to the multitudinous rejections, it is easy to suppose that in many, if not in most, instances the difficulty has arisen from want of space rather than from want of merit. In this belief the Corporation of the City of London have made the necessary arrangements for holding in the Guildhall Art Gallery an exhibition of the pictures of well-known British painters who for years past have exhibited at the Royal Academy, but for whom no accommodation is

## The Craftsman's Part

The following paragraphs are quoted from an article written by Arthur Keen, Esq., F.R.I.B.A., entitled "The Craftsman's Part in the Classic Revival," which appeared in the April Number of THE ARCHITECTURAL REVIEW:—

*"The part played by the craftsman as distinct from the architect in the growth of the English Classic revival is almost instinctively felt, but has not been adequately acknowledged. . . ."*

*"Mr. Halley's researches into the history of the building of St. Paul's show what manner of men were the carpenters, masons, and metal-workers who acted under Wren, and what extraordinary capacity they possessed. . . ."*

\* \* \* \* \*

*"The work of the bricklayer calls for very special notice, as he exhibited wonderful skill in handling the bold cornices, straight window-heads, pilasters, rustication, plinths, chimney-heads, and other details, making them meet the limitations imposed by the materials of his trade. . . ."*

*"In plasterwork, again, the personality of the craftsman displayed itself in an astonishing way. . . ."*

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available this year. It is, for more reasons than one, worth while to mention that the Corporation and the Academy have in no way come into rivalry in this matter. On this point there has been documentary assurance, arising from a very amicable interchange of correspondence. In order to make sure that no possibility of conflict might be engendered between the two bodies, a letter was sent to Sir Aston Webb, the President of the Academy, stating that the proposition was in no way in the nature of criticism of any section of the academic body, but solely the expression of a desire to assist those painters of established reputation who have to rely in a great measure on the public display of their works. To this the following reply was received from Sir Aston: "Dear Sir Alfred Temple,—I am obliged for your courteous letter of the 9th inst., which I had the opportunity of laying before my council last night. I am to assure the Corporation of London, in reference to the proposed exhibition at the Guildhall Art Gallery, that the Royal Academy would in no way regard it in the nature of criticism of any section of the academic body, but rather welcome it, as an excellent opportunity for the public display of the works of those painters of established reputation who are not this year represented in the Exhibition of the Royal Academy." At the Guildhall about 250 pictures could be accommodated.

### Mr. A. C. Conrade's Water-colours.

The highly successful exhibition, at the Architectural Reading Room, 29 Tothill Street, of architectural etchings by Mr. William Walcot has been succeeded by a display of a choice collection of Mr. Alfred C. Conrade's water-colour paintings of architectural subjects. There is no lack of variety. The artist casts his nets far and wide, and shows himself a

true citizen of the world, equally at home in Rome or Athens, Venice or Florence or Milan, Granada or Madrid, Oxford or Westminster. His interiors, as well as his façades, show his love of broad effects and of nobility of form. His nave of Milan Cathedral, and his Henry the Seventh's Chapel, reveal his acute sensitiveness to the subtle but vital differences imparted even to similar shapes by national temperament and by the atmospheric effect of environment, North differing from South "as moonlight unto sunlight, or as water unto wine." This exhibition is open free between 10 a.m. and 4.30 p.m. to all art-lovers.

### The British School in Egypt.

Mr. W. M. Flinders Petrie, in a letter to "The Times" of 13 May, thus reports progress on the work of the British School in Egypt: "The work of the School of Archæology," he says, "has been carried on actively by a party of nine workers during the past winter. The main site has been the Cemetery of Herakleopolis, the capital of the ninth and tenth dynasties, of which age very little was yet known. Though the ground had been searched by several explorers before, yet the systematic working has given much larger and more valuable results. Of the second and sixth dynasties many fine objects were found in unopened tombs. The ninth dynasty has provided a great amount of material, of domestic figures, and a series of hundreds of forms of pottery. Some fine work of the eighteenth dynasty was found, and remains of a tomb of the powerful viziers of the nineteenth. The robbery of boxes on the Egyptian railway last year—for which any compensation is refused—makes it undesirable to publish details until the exhibition is ready, during July, at University College, Gower Street."

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### The Fulham Moat.

The Society for the Preservation of Ancient Buildings will receive much support in its protest against the threatened filling of the Fulham Palace moat. The light-hearted way in which these decisions are come to is disquieting. One is reminded of the story of the vicar who found the repairs of the chancel too much of a burden, and so to get rid of the onerous responsibility had the chancel pulled down. No doubt there is much to be said from the bishop's side. We all admire moats, especially if they surround some one else's castle. Possibly if we lived surrounded by water of more than doubtful cleanliness our reverence for antiquity would be somewhat strained. But there is a middle course which has been followed in many similar cases, and which we hope may commend itself to Dr. Ingram, namely, draining the moat, and either turfing it or cultivating it. In this way the objections from the point of view of health are met, and the ancient earthwork is preserved. To make it a dump for builders' rubbish shows some lack of imagination, and will shock many who make no claim to be antiquarians.

### Calder Abbey for Sale.

This ancient Norman Abbey, which has a history of nearly eight centuries, is included in the Calder Abbey estate at Beckermeth, Cumberland, which is to be submitted at auction on 2 July at Carlisle. Comprising rather more than 1,600 acres, the property will be offered as a whole or in fourteen lots. There are several farms, and a mansion house containing four or five reception-rooms and thirteen bedrooms. Near the house lie the remains of the abbey, which was founded in

1134 by Randolph de Meschines for monks of the Cistercian order. It was affiliated to the abbey of Furness, an abbot and twelve monks from the parent monastery settling on the banks of the Calder in the reign of Henry I.

### "The Key to Nineteenth-century Art."

At the Institut Français, Cromwell Gardens, M. Gabriel Mourey, Keeper of the National Collections, has delivered a series of ten lectures on "French Painting in the Nineteenth Century." In his opening lecture, which dealt chiefly with the painter Louis David, M. Mourey gave what he considered to be the key to the art of the period. Love, he said—love of nature, love of truth, and love of freedom—is the significant feature of the French art of that time, and the cause of its universal acceptance. These works will live because of their intense humanity; for art is, above all things, human. Louis David (1748-1825), he claimed, rescued French painting from the stagnation of its mannerisms and sentimentality, and was the first master to introduce his pupils to the living model. In him were combined the fanatical enthusiast for classical antiquity to whom we owe his "Sabine Women," and the bold and candid observer of nature who has left us the portraits of the "Serizats," "Pius VII," and the "Three Women of Ghent." As a painter of contemporary history he recorded with fine realism the civic ardours of the Revolution and the slightly theatrical heroics of the First Empire.

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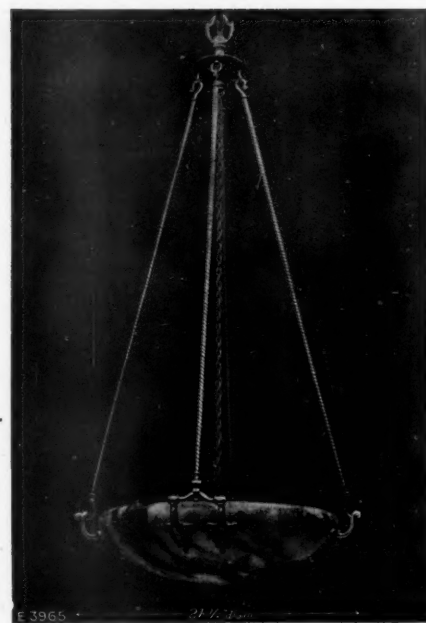
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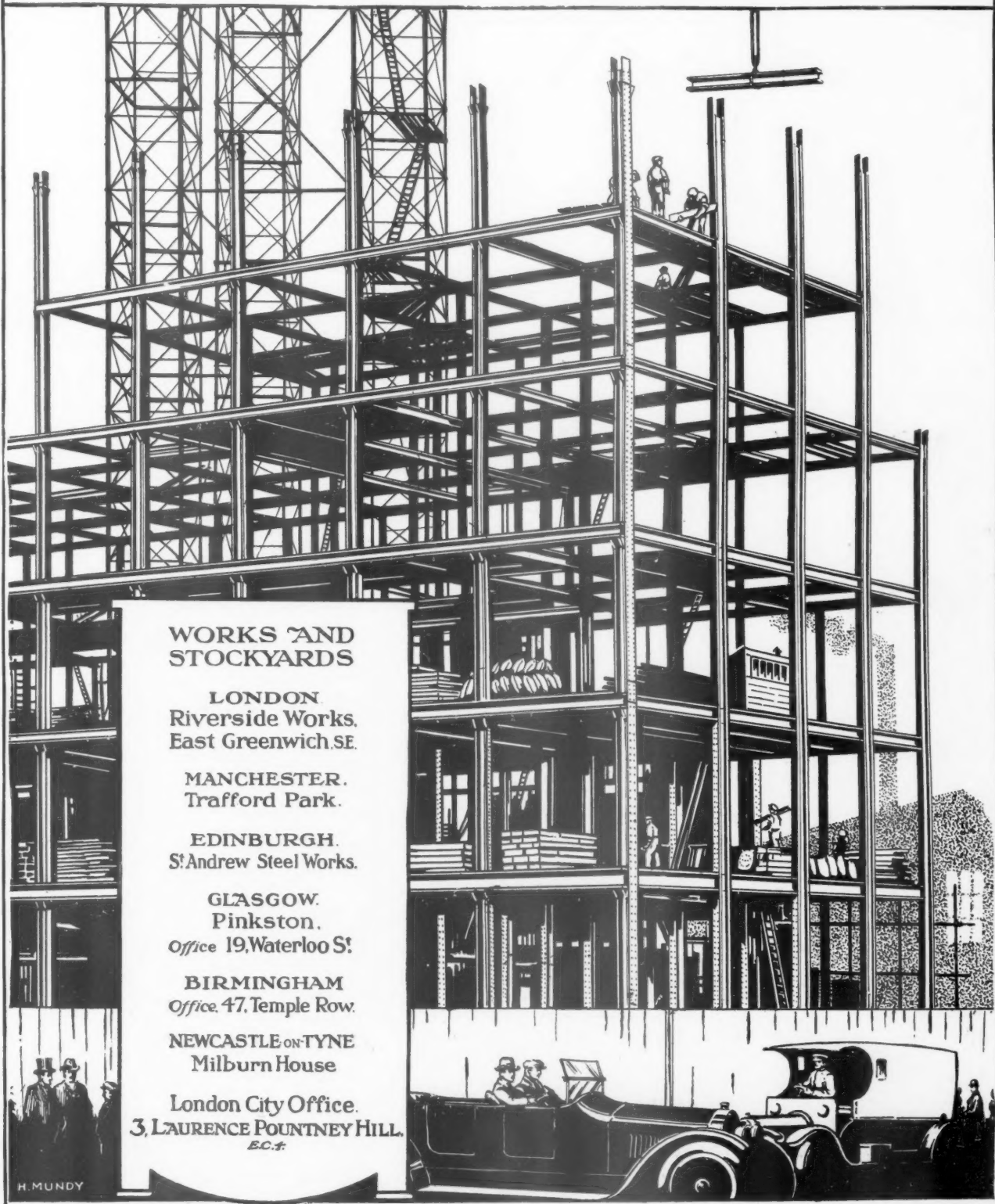
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WILLIAM G. NEWTON, M.C., M.A. Oxon., A.R.I.B.A.

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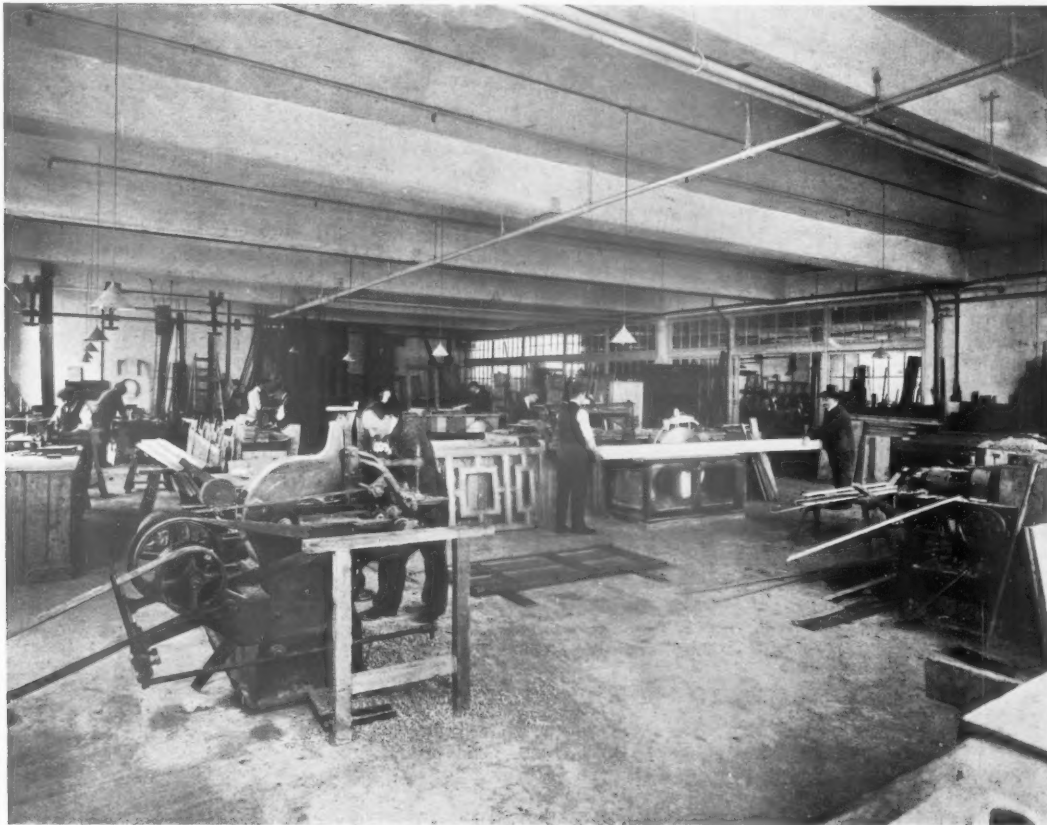
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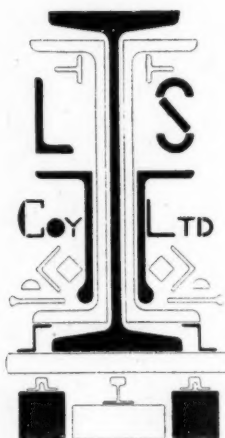
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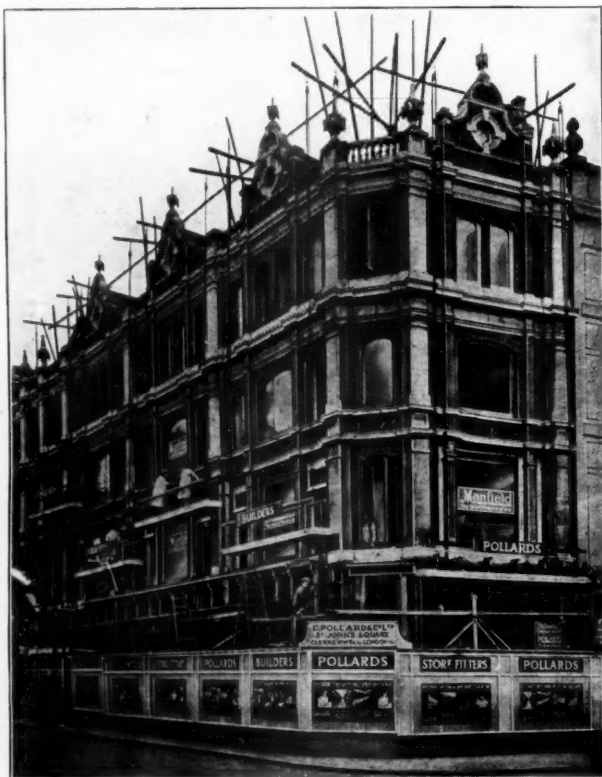
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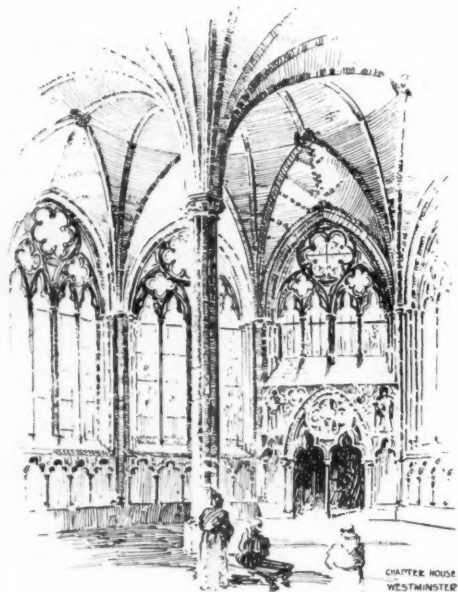
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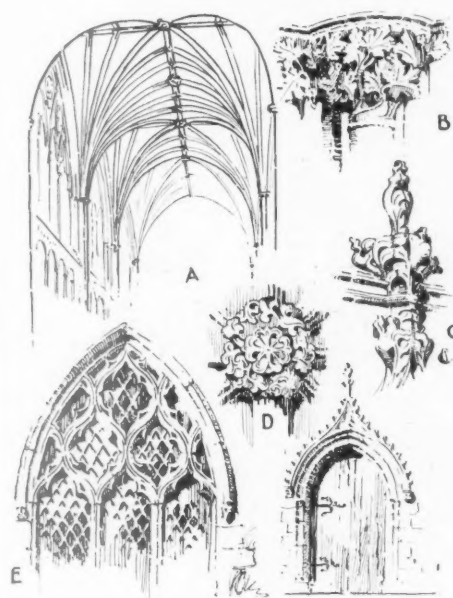
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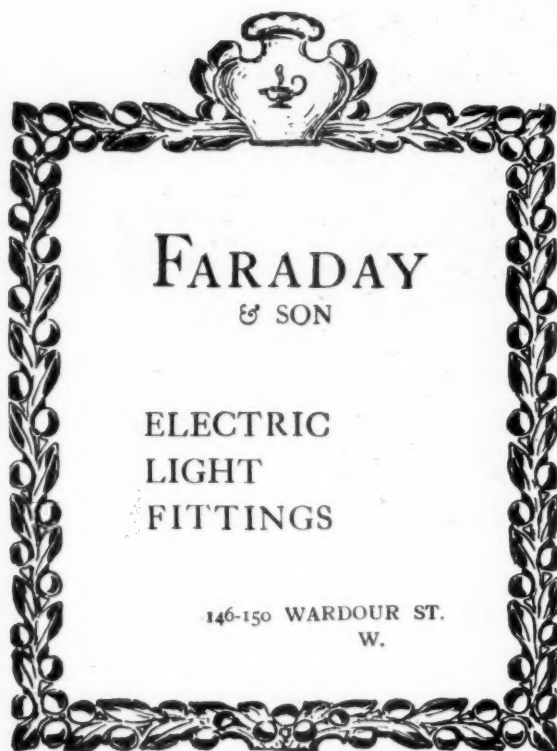
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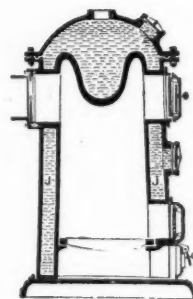
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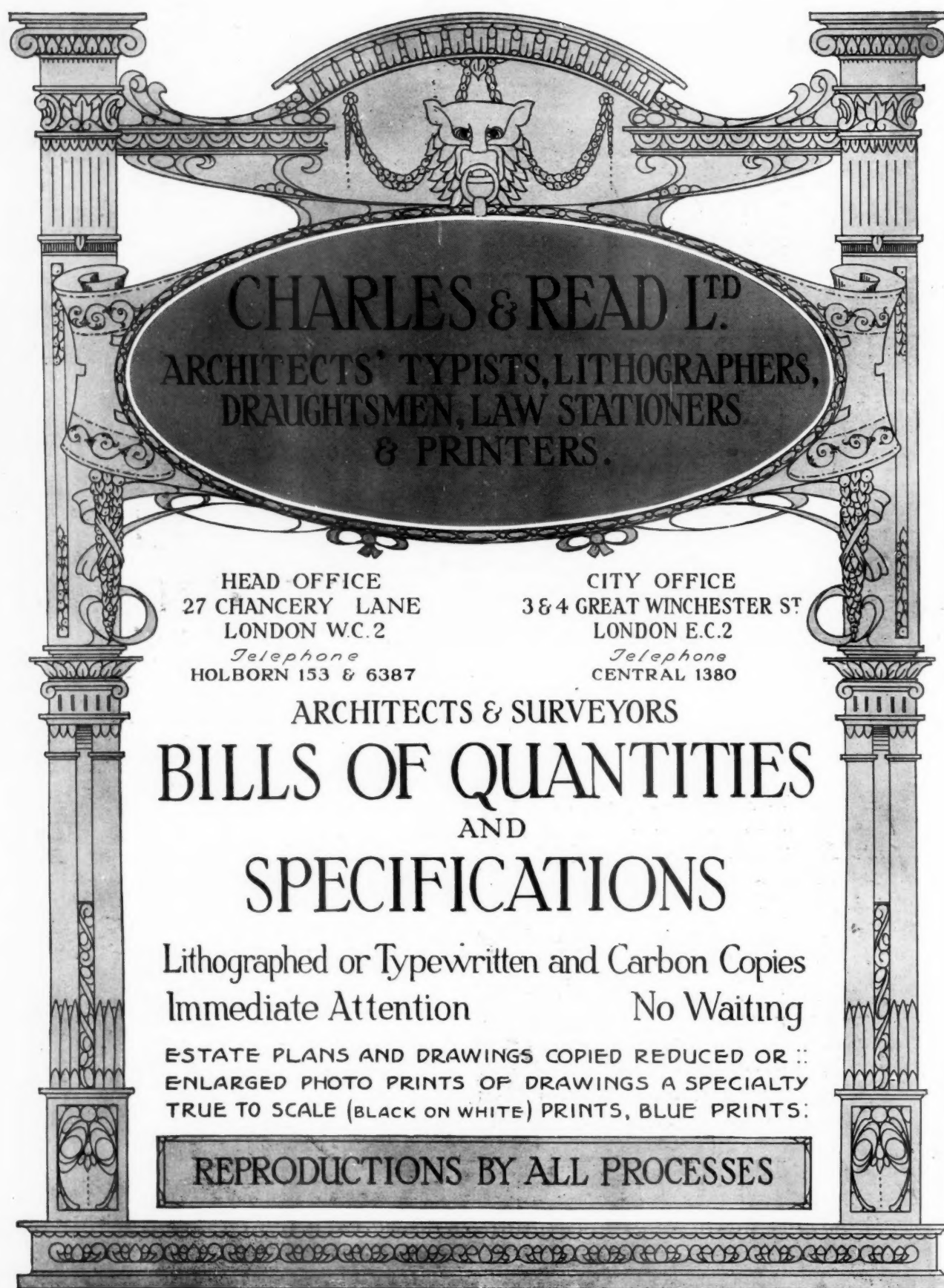
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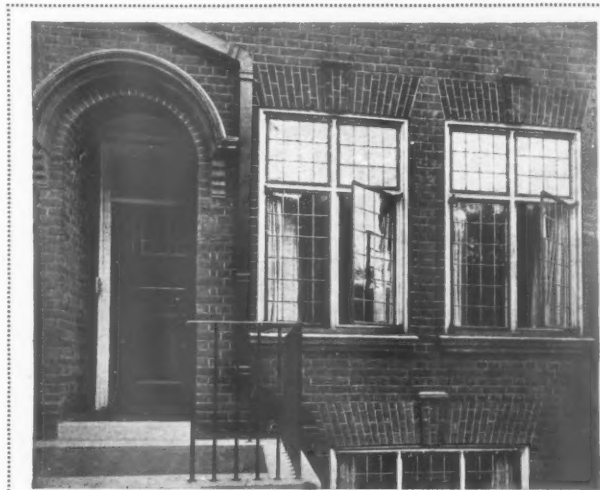
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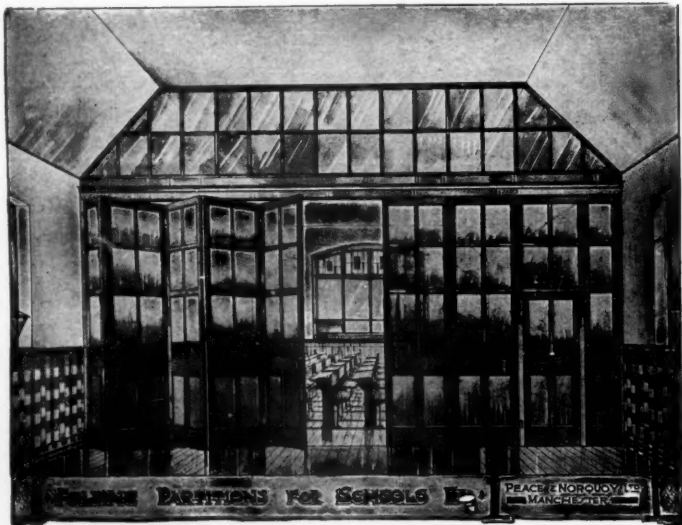
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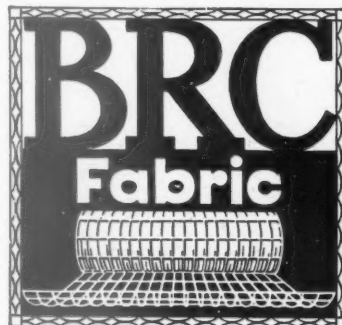
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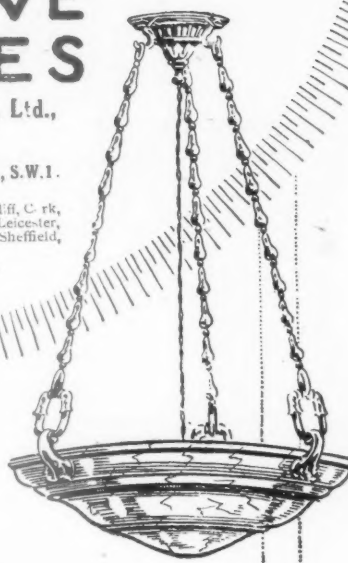
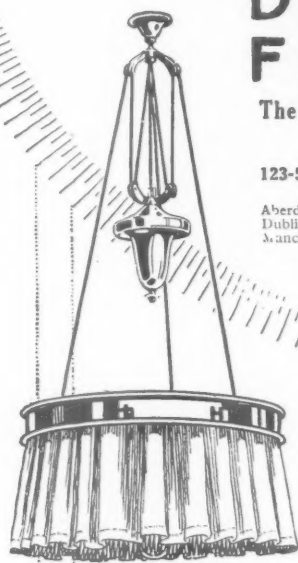
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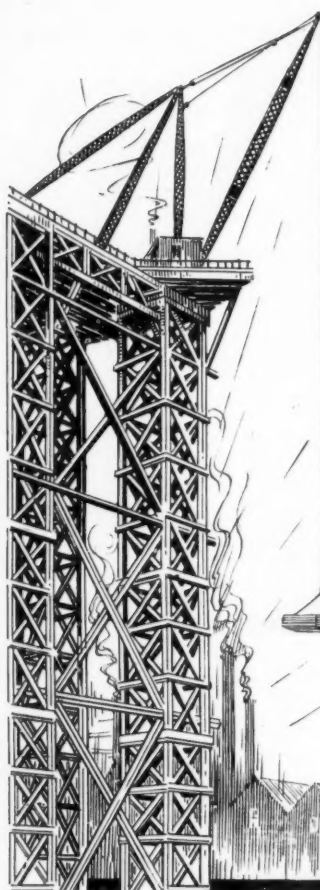
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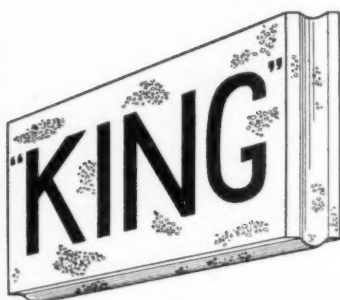
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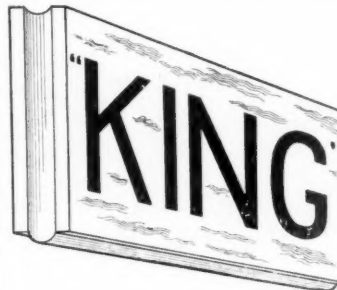
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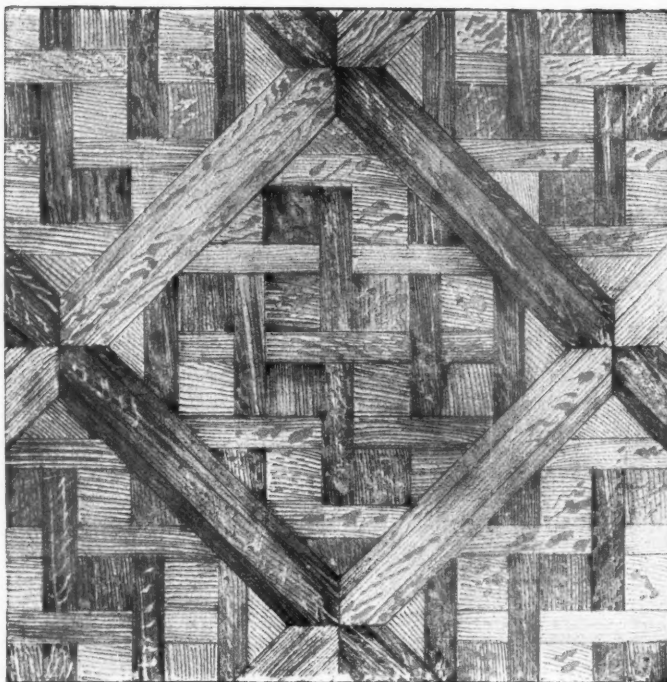
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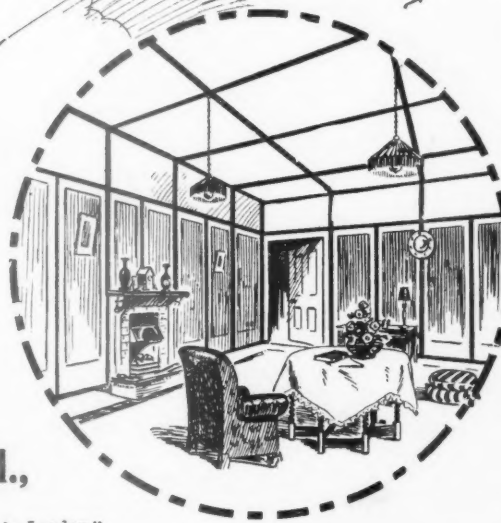
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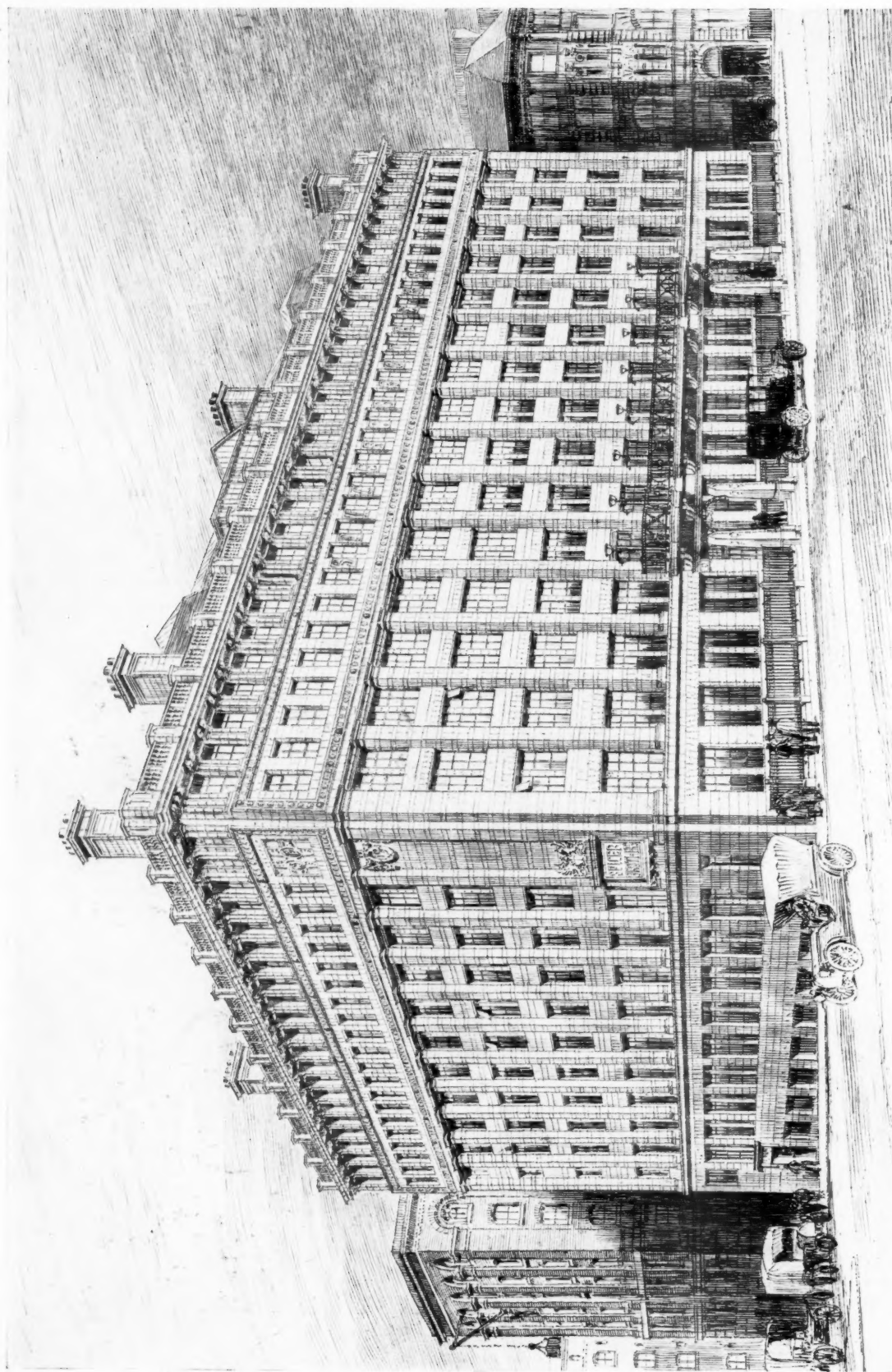
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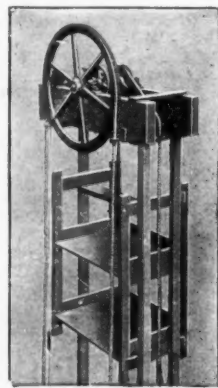
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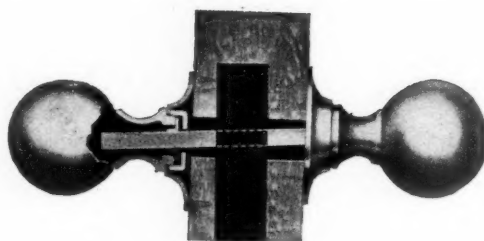


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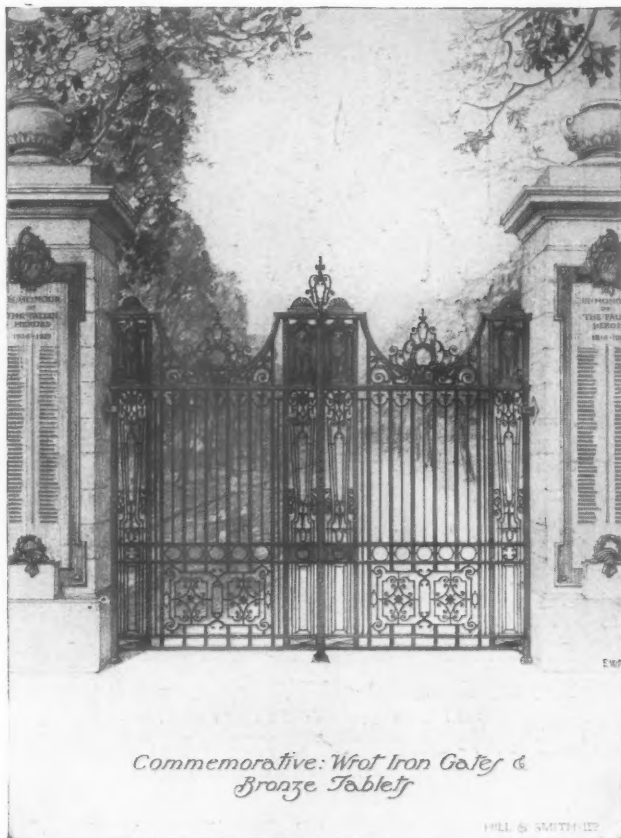
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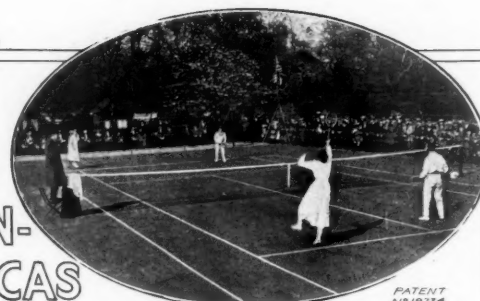
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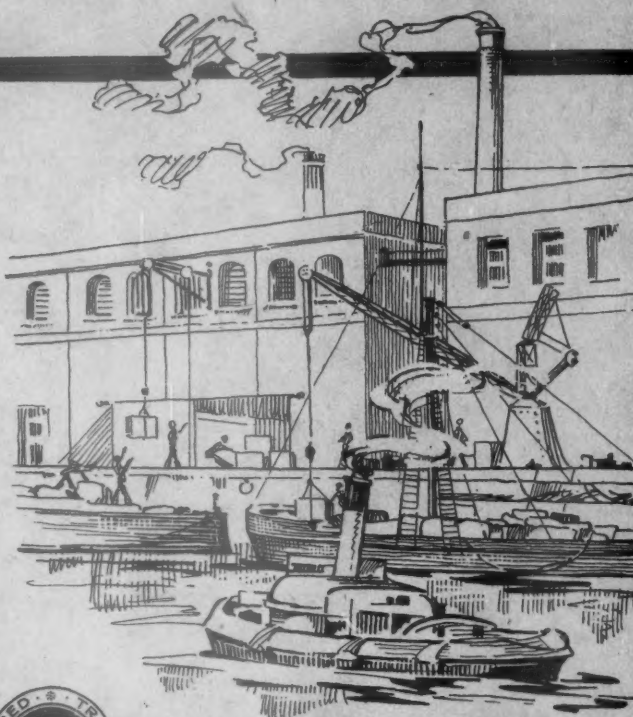
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1

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